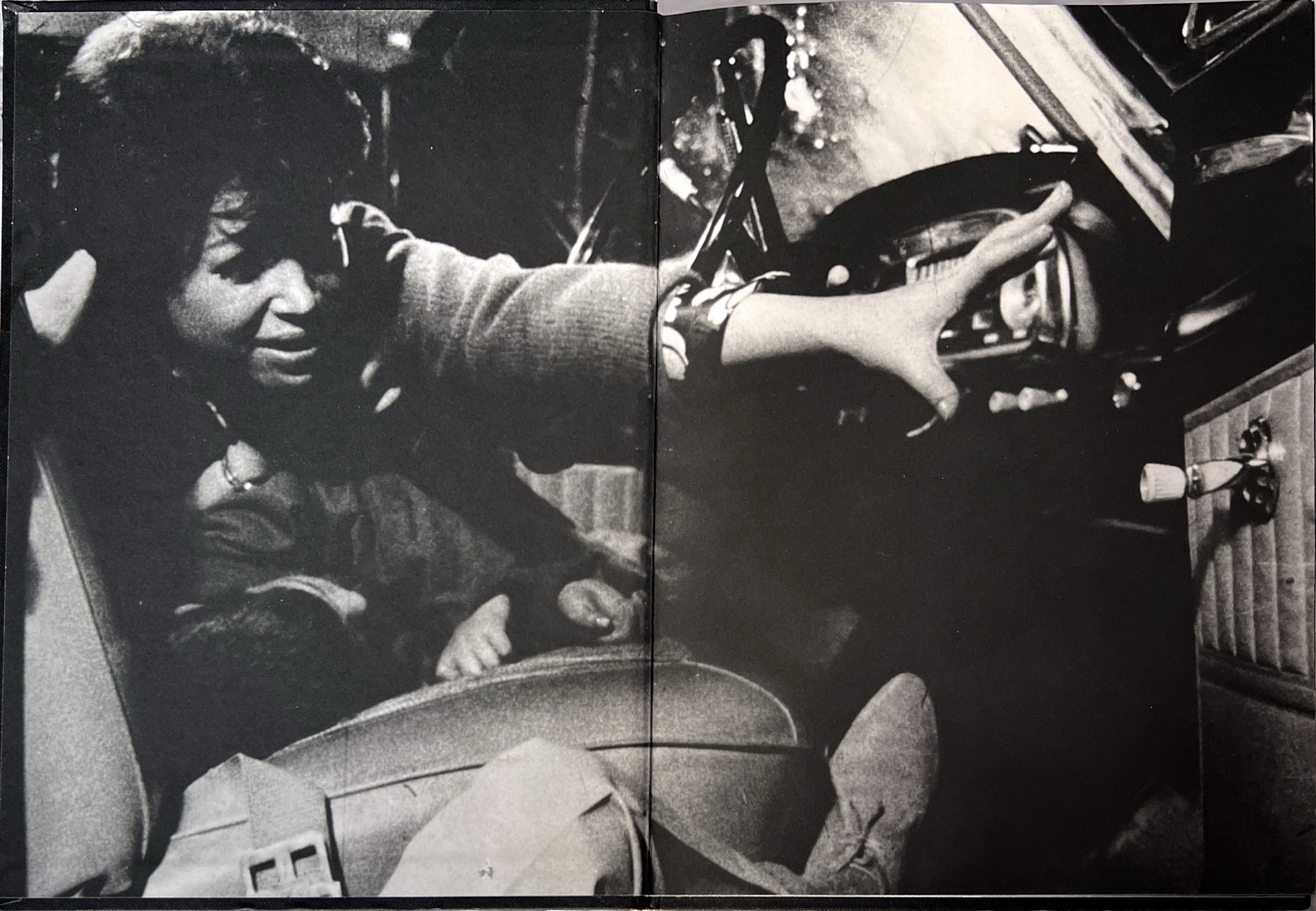
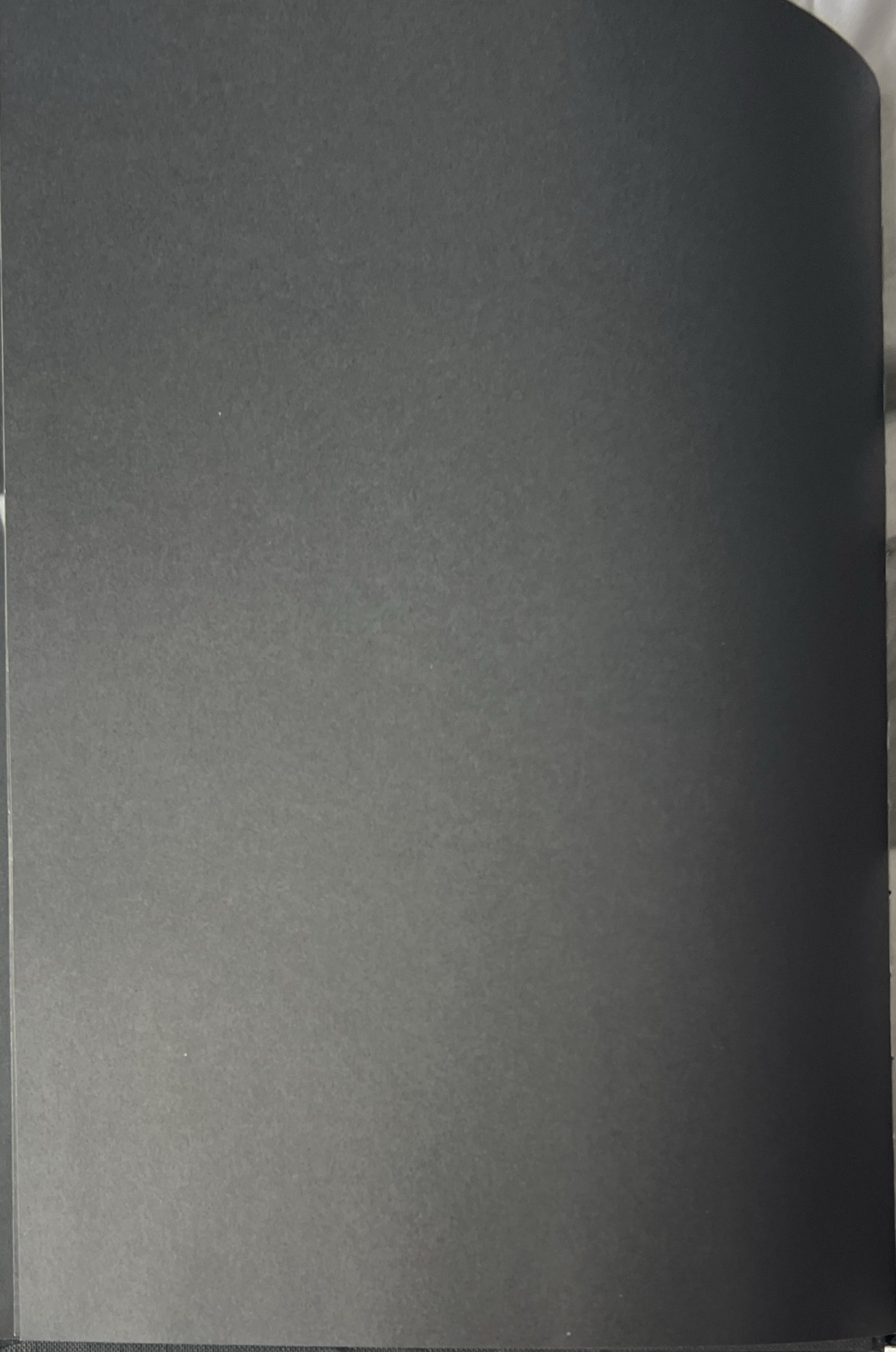
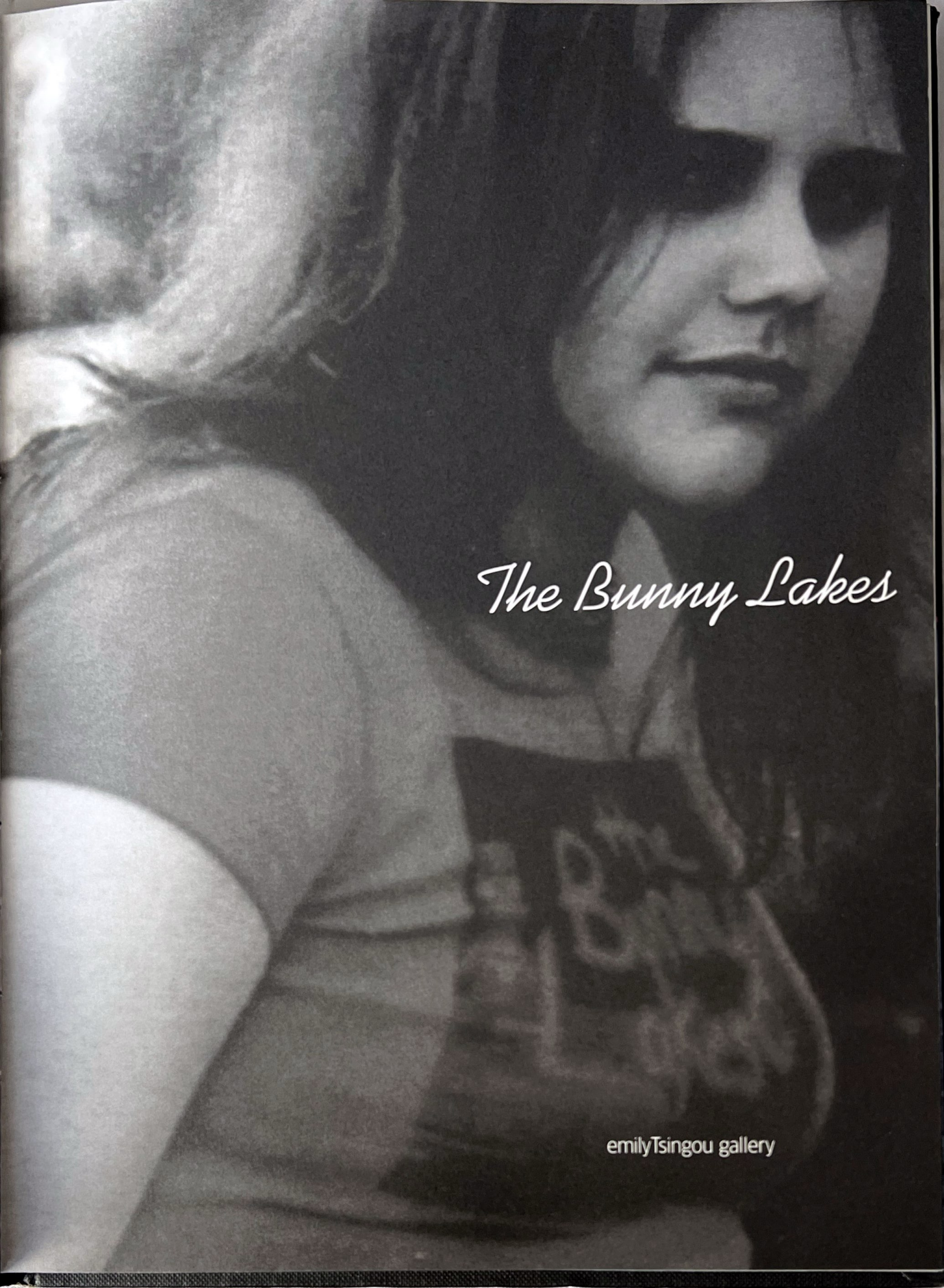


the Bunny Lakes




The Bunny Lakes
emilyTsingou gallery

The Bunny Lakes
Georgina Starr

ABOVE *The Bunny Lakes* Photo-Me (2002)

RIGHT Poster for *Bunny Lake is Missing* (Otto Preminger, 1965)

Bunny Slayers and Copycat Killers

Philip Monk

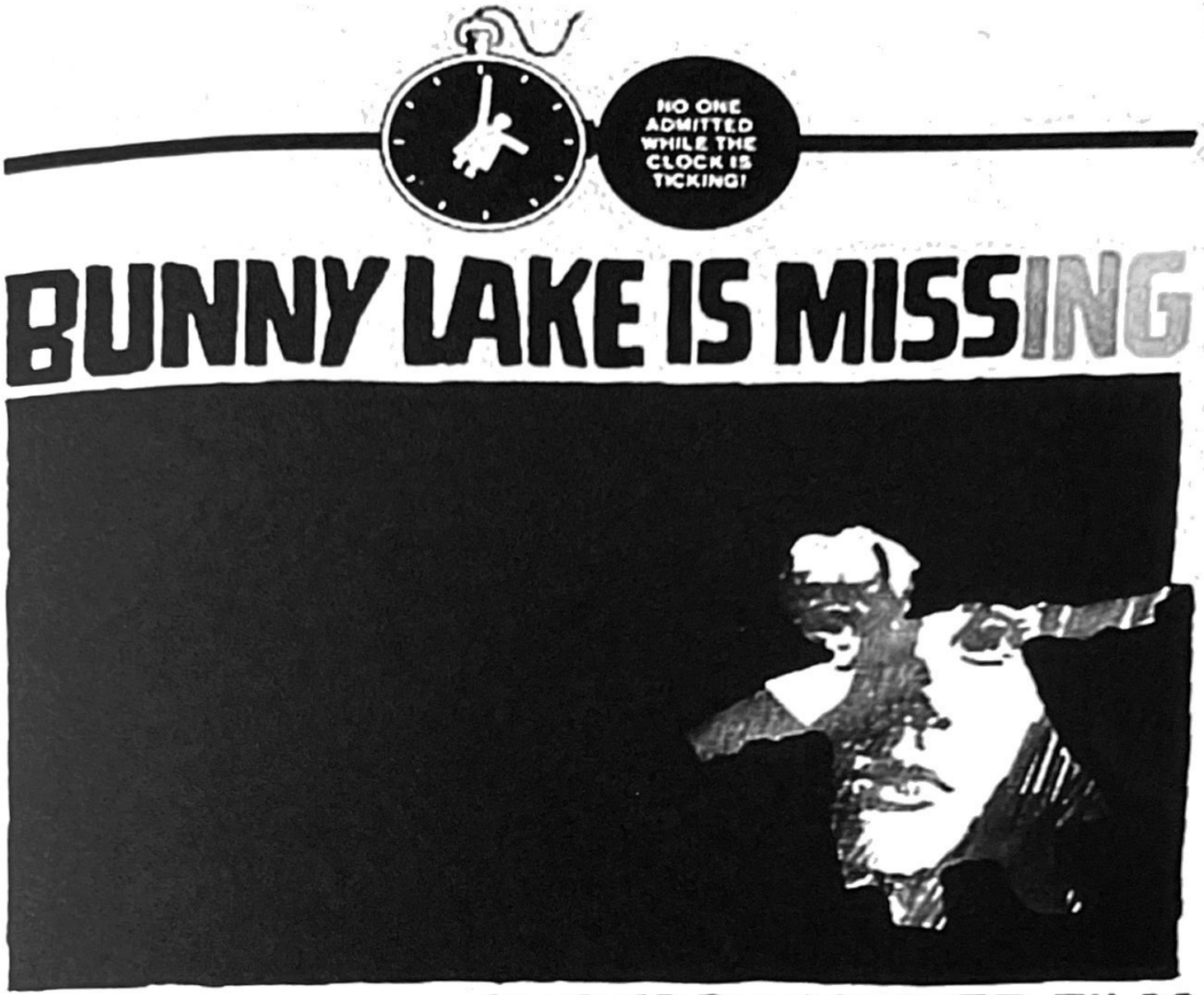
Bunny Lake is missing. I repeat it three times, each with a different referent. *Bunny Lake is Missing* is the title of an Otto Preminger film. "Bunny Lake is missing" in the film is the report, which sets the plot in motion, of an authority – either a school or police – or an exclamation of a mother. "Bunny Lake is missing" is also the organizing principle of a related group of works by Georgina Starr that take Preminger's 1965 film as a point of departure.

A little girl, Bunny Lake, is the missing link of these phrases. Saying her name does not make her appear. Absent through most of Preminger's film, no more is she present in Starr's work. She, or rather her name, is the absence around which the plots of Preminger's film and Starr's installations revolve to different conclusions.

This absence is the mystery of the film and the question it persistently asks – because there is doubt that Bunny Lake exists. Perhaps she is an imaginary referent – at least this is what the investigating police begin to think. Especially so since the unwed 'mother' as a child had an imaginary playmate she called 'Bunny' – and there is mounting (lack of) evidence for any substantiation of her proper name.

Let's give away the plot to Preminger's film since it is the central reference to the series of installations by Starr. A four-year-old girl, Bunny Lake, is missing from her first day at a London school in which her newly arrived American mother, Anne Lake, has registered her. The school denies knowing anything about her. The police begin to suspect whether she exists. As it turns out, Bunny Lake does exist, having been kidnapped by the brother, Steven. He intends to kill, bury and erase all evidence of her, having in the meantime cast doubt on her existence to the police. The brother is jealously psychotic. He cannot escape the – perhaps properly (incestuous?) American Gothic – childhood past the two shared as orphans, when as a boy he too demanded the death of his sister's imaginary friend Bunny.

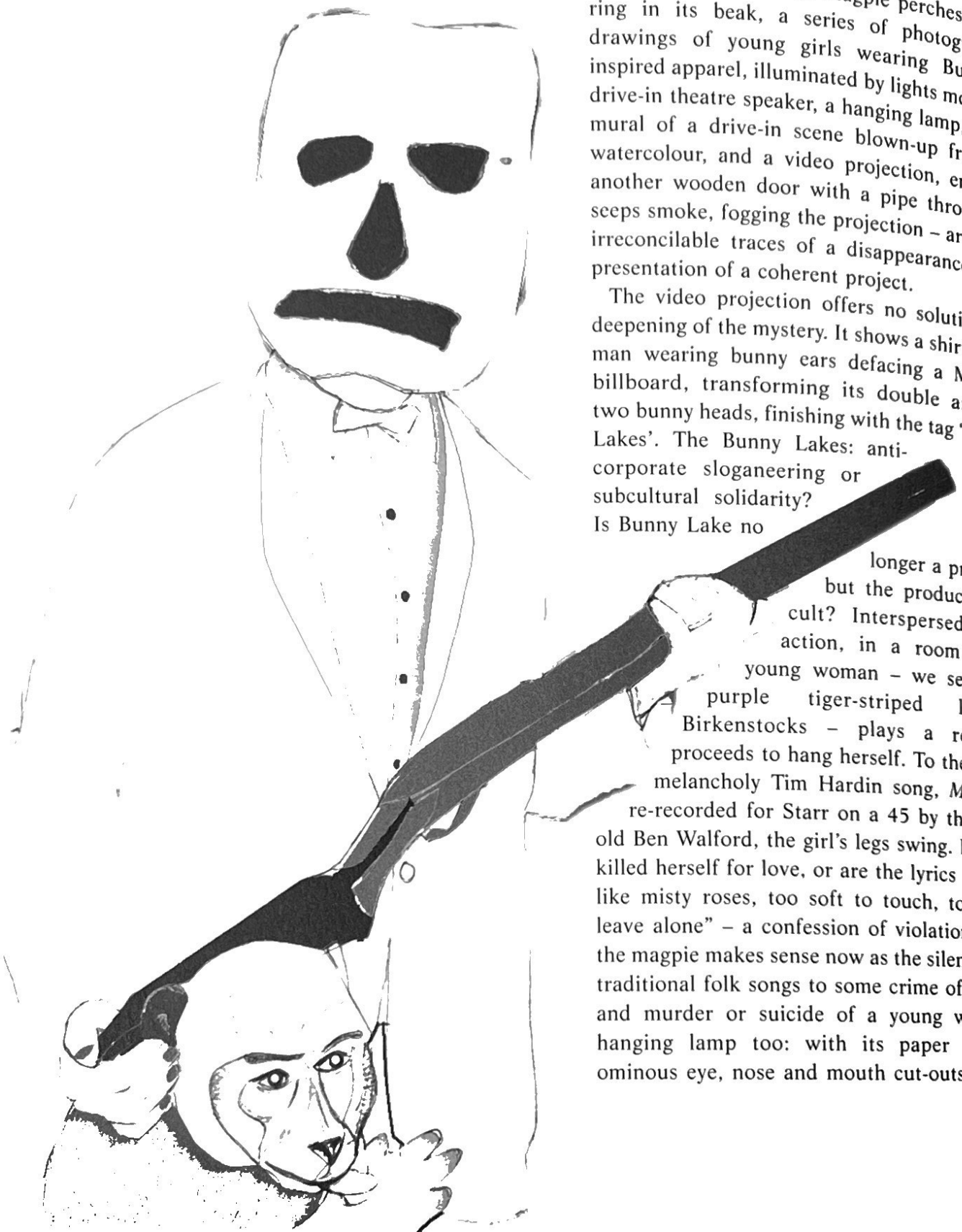
The three mentions of 'Bunny Lake is missing' equally might refer to the three related presentations by Starr: inaugurating the series *The Bunny Lakes are Coming* (2000), *The Bunny Lake Collection* (2000) and *Bunny Lake Drive-In*


NO ONE ADMITTED WHILE THE CLOCK IS TICKING!
BUNNY LAKE IS MISSING
AN OTTO PREMINGER FILM
starring
LAURENCE OLIVIER · CAROL LYNLEY · KEIR DULLEA
MARTITA HUNT · THE ZOMBIES & NOEL COWARD
as Wilson
SCREENPLAY BY JOHN AND PENELOPE MORTIMER · FROM THE NOVEL BY EVELYN PIPER · MUSIC BY PAUL GLASS · PHOTOGRAPHED IN PANAVISION®
A COLUMBIA RELEASE · PRODUCED AND DIRECTED BY OTTO PREMINGER

BELOW Detail from *Travelling with The Bunny Lakes*, watercolour (1999)

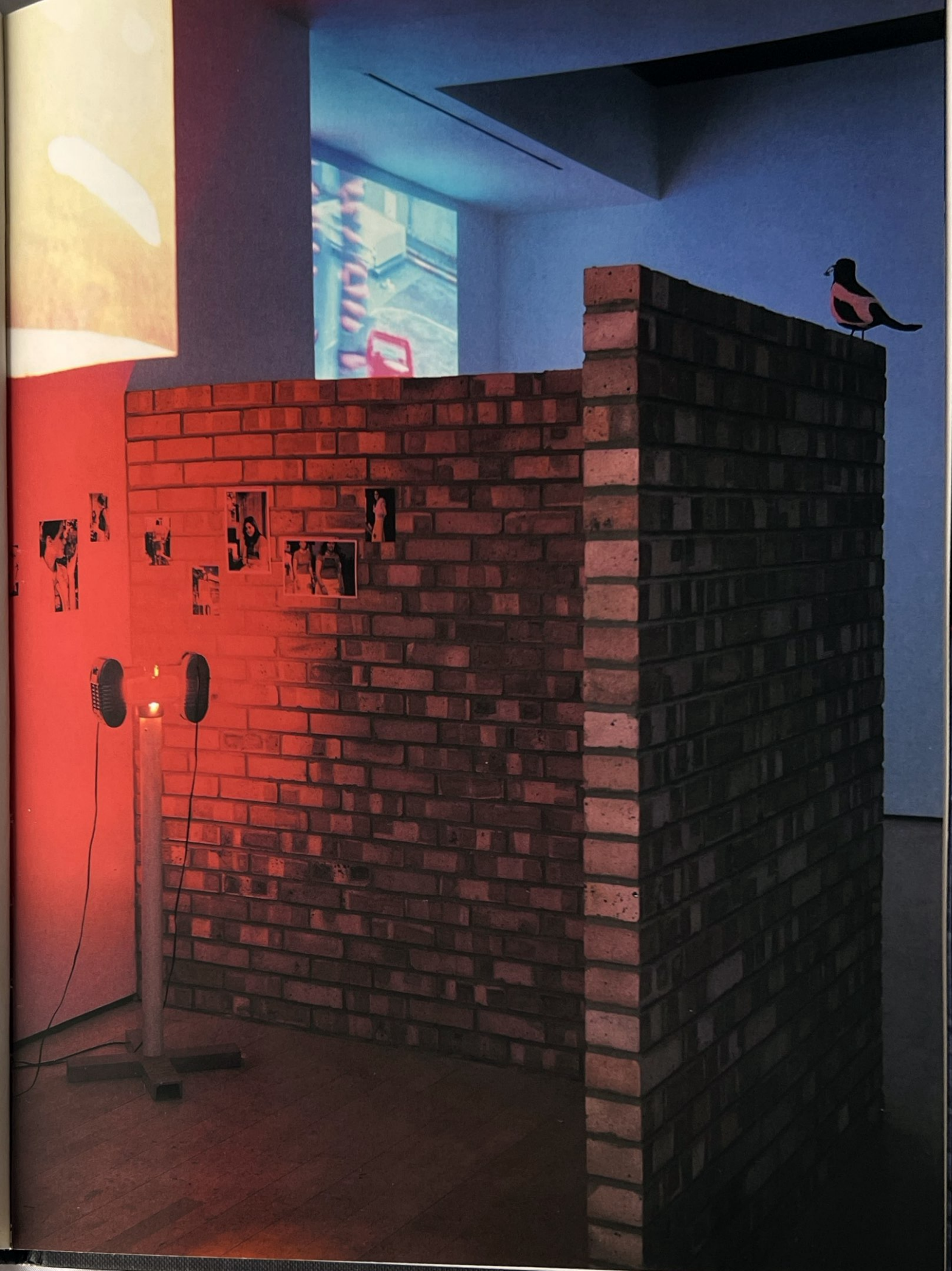
RIGHT *The Bunny Lakes are Coming*, installation (Anthony Reynolds Gallery, London, 2000)

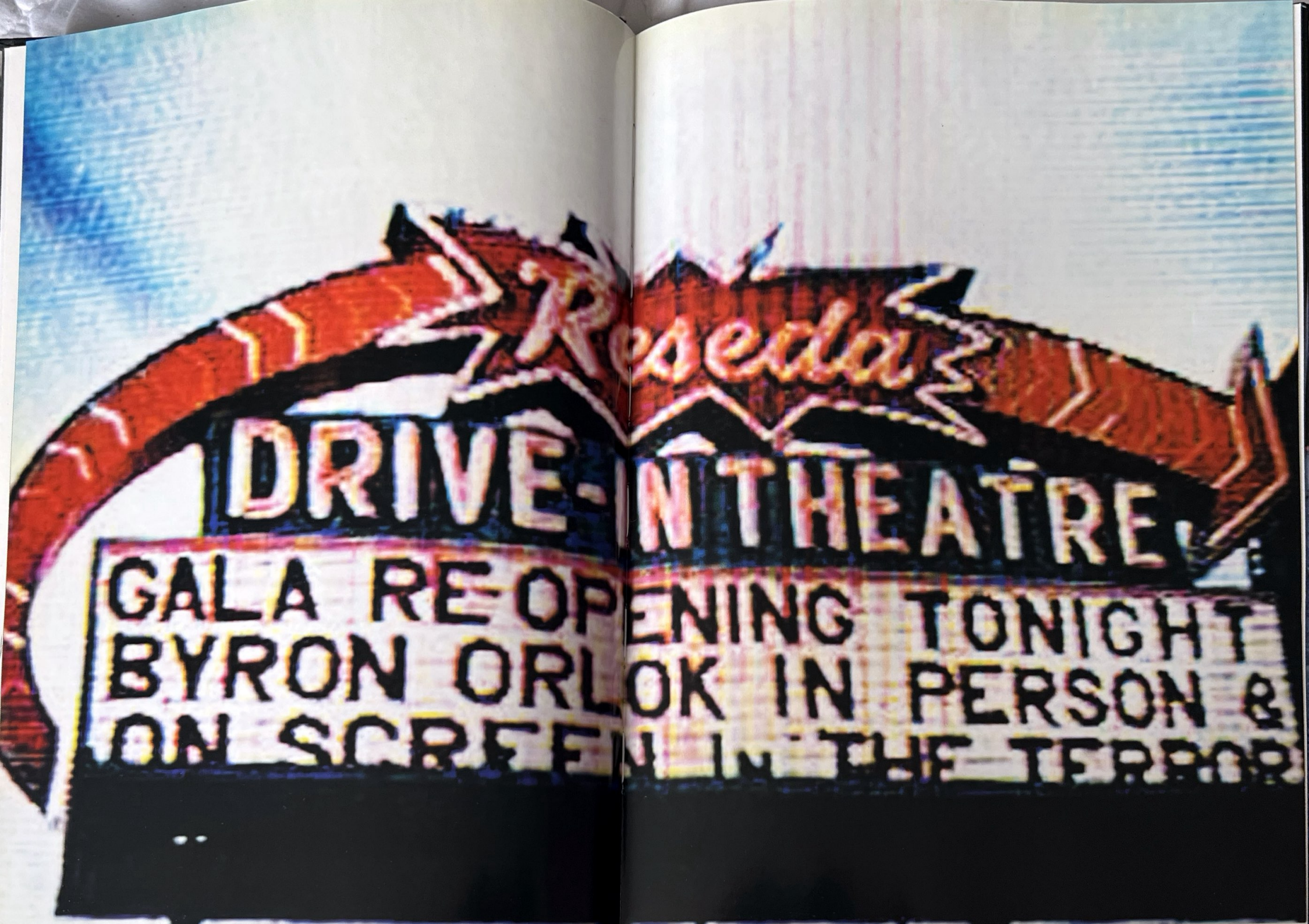
OVERLEAF *The Bunny Lakes are Coming*, video still (2000)
The Reseda drive-in sign from *Targets* (Peter Bogdanovich, 1967)
The Bunny Lakes are Coming, video still (2000)

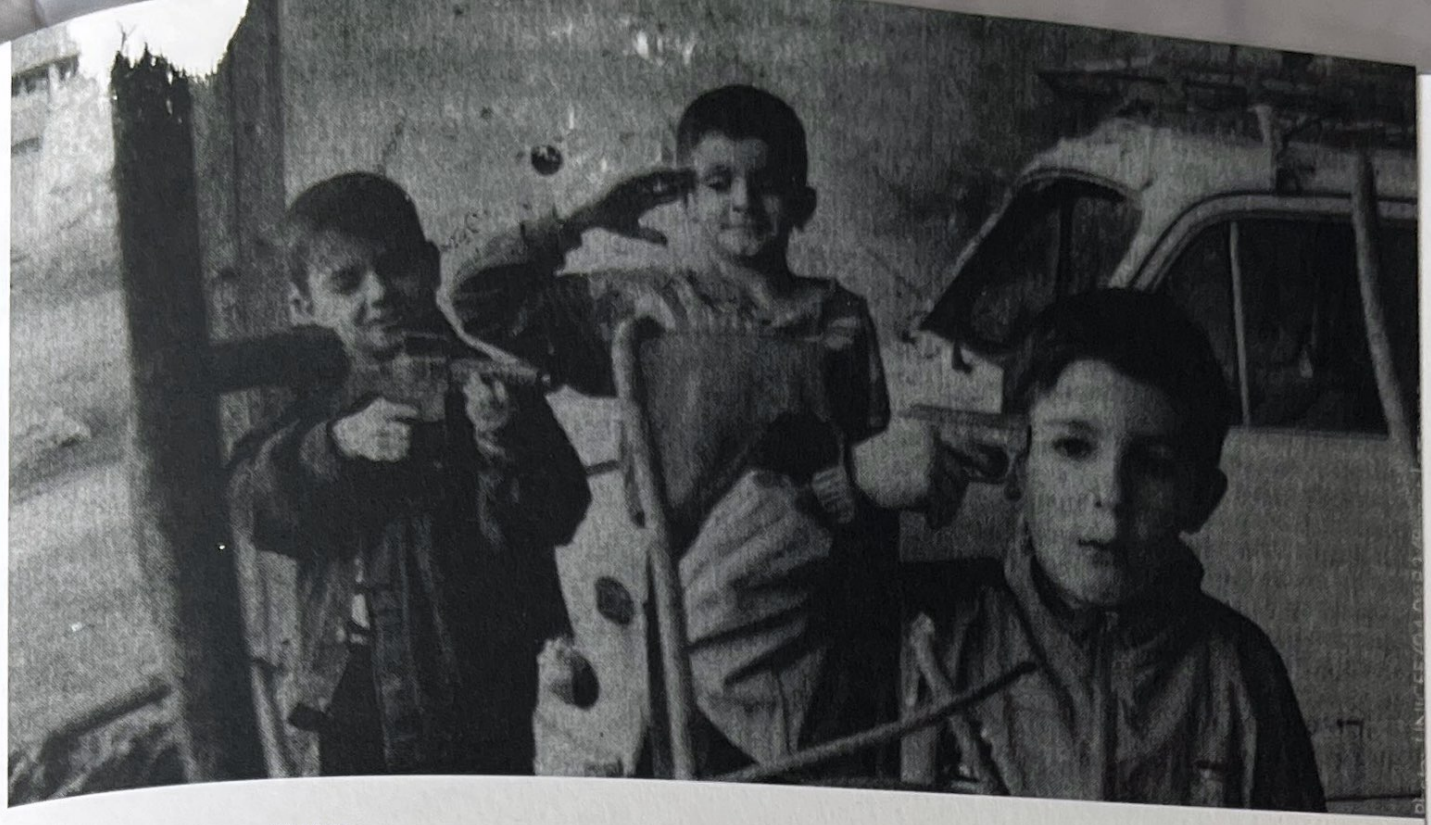


(2001). Never complete in themselves, the three installations amplify but do not resolve one another. *The Bunny Lakes are Coming* answers none of our initial questions – it only multiples them. From the moment the exhibition is announced on the gallery's store window by a large graffito, we have more questions. Who are 'The Bunny Lakes', as the graffiti reads, now plural in spelling? Inside, the elements that compose the installation – a boarded-up wooden wall, which one passes through to a freestanding brick wall on which a carved wooden magpie perches with gold ring in its beak, a series of photographs and drawings of young girls wearing Bunny Lake inspired apparel, illuminated by lights mounted in a drive-in theatre speaker, a hanging lamp, an ink-jet mural of a drive-in scene blown-up from Starr's watercolour, and a video projection, ending with another wooden door with a pipe through which seeps smoke, fogging the projection – are more the irreconcilable traces of a disappearance than the presentation of a coherent project.

The video projection offers no solution, only a deepening of the mystery. It shows a shirtless young man wearing bunny ears defacing a McDonald's billboard, transforming its double arches into two bunny heads, finishing with the tag 'The Bunny Lakes'. The Bunny Lakes: anti-corporate sloganeering or subcultural solidarity? Is Bunny Lake no longer a proper name but the product line of a cult? Interspersed with his action, in a room a girl or young woman – we see only her purple tiger-striped legs and Birkenstocks – plays a record and proceeds to hang herself. To the lyrics of a melancholy Tim Hardin song, *Misty Roses*, re-recorded for Starr on a 45 by thirteen-year-old Ben Walford, the girl's legs swing. Has the girl killed herself for love, or are the lyrics – "you look like misty roses, too soft to touch, too lovely to leave alone" – a confession of violation? At least, the magpie makes sense now as the silent witness of traditional folk songs to some crime of ravishment and murder or suicide of a young woman. The hanging lamp too: with its paper shade with ominous eye, nose and mouth cut-outs, it perhaps




Reseda
DRIVE-IN THEATRE
GALA RE-OPENING TONIGHT
BYRON ORLOK IN PERSON &
ON SCREEN IN THE TERROR



LEFT *The Bunny Lakes*, (2000)

ABOVE Kids and Guns, press image, (2000)

stands in metonymically for the missing girl, Bunny Lake, whose abduction is now associated with the suicide.

In the deepest part of this series of enclosures we have evidence of a questionable suicide. But while the installation orchestrates a disappearance, it persistently announces an appearance. The graffiti teases us, as if it is some advertising come-on. The drive-in theatre sign of the mural promises 'Bunny Lake in person' as part of a gala opening of *Bunny Lake is Missing*. Could this mural that gathers some of the components of the installation and projection, while deferring others to future installations, perhaps function as a programme to the overall project?

With *The Bunny Lake Collection* we think we might get some answers. The collection is a catwalk exhibition of dresses designed by Starr, haute couture to the teenage apparel pictured in the drawings and photographs of *The Bunny Lakes are Coming* installation. The glare of its public performance is opposed to the cloistered confines of the undisclosed crime of the earlier installation. Presented first as a performance at Pinksummer gallery in Genoa, its installation reconstructs a catwalk and hangs the now blood-spattered dresses from the event on the catwalk. A video recording documents the fashion show, intercutting views of the runway models with a girl gang running through the streets of Genoa towards the show and the fatal rampage. To the music of the band Suicide with lyrics "girl, turn me on," and dialogue from *Bunny Lake is Missing* – "we're looking for a four year old girl named Bunny Lake" – the two groups fatally converge. Their processions and dress mimic each other; the girls in the same simple white dresses and white fake-fur bonnets, the women wearing more sophisticated and revealing gowns, some with sheer bags covering their heads, sublimated versions of the lampshade of *The Bunny Lakes are Coming*. Far from idolizing the models, the girls have automatic pistols which they use to shoot them.

The hooded models are ritually ordained for this sacrifice, a status the young girls (themselves destined in a passage to adulthood) refuse. Although dressed like confirmands, their Maenad-like pack is a pact against adulthood, not a transition to it. Their disaffection is enough to murder. The denouement of the video which plays *Misty Roses* again, this time in its original Tim Hardin version, connects the mass murder carnage to the suicide of Starr's earlier installation. Is the murder a revenge on the original kidnapping of the four-year-old girl of the film, the suicide of Starr's video *The Bunny Lakes are Coming*, or a more

general refusal? When the Bunny Lakes reappear, they are not a promised return restoring the harmony of family and society, but a deadly threat.

In *Bunny Lake Drive-In*, Starr reveals another film that, along with Preminger's *Bunny Lake is Missing*, has guided the programme of her installations from the start – Peter Bogdanovich's 1967 *Targets*. Like *The Bunny Lake Collection*, *Targets* climaxes with a mass murder, however, by a lone gunman in a Los Angeles drive-in theatre. In her installation, Starr recreates the drive-in scene of the movie, but we also thus come to understand some of the elements of the earlier installations, such as the drive-in speaker of *The Bunny Lakes are Coming* and more particularly the sign from its mural which is derived from that of Bogdanovich's film.

In *Targets*, the Reseda Drive-in Theatre sign announces the appearance of Byron Orlock and the première of *The Terror*, a real film starring Boris Karloff who is playing "himself" in Bogdanovich's film. The question whether Orlock will show at the première is secondary in Starr's construction to the interlacing of the other plot stream: that of the murder spree of the young gunman, Bobby. Escaping the police, he hides in the structure of the Reseda drive-in movie screen and continues his rampage throughout the screening of *The Terror*, shooting his unsuspecting, car-trapped victims through a hole in the screen.

Starr uses the coincidence of these mid-sixties depictions of psychotic young (American) men to frame her story of missing Bunny Lakes. The murderous psychosis of these films represented a societal crisis. By combining these two film Starr does not present Bogdanovich's killing as a fulfilment to an answer of Preminger's abduction. She fully implicates herself, folding the films into each other. Far from issuing a judgement, Starr has made her Bunny Lakes into copycat killers. She sets a trap for the viewer. Finally we realize that we, as well, are victims, as much as the young woman and models of the earlier installations.

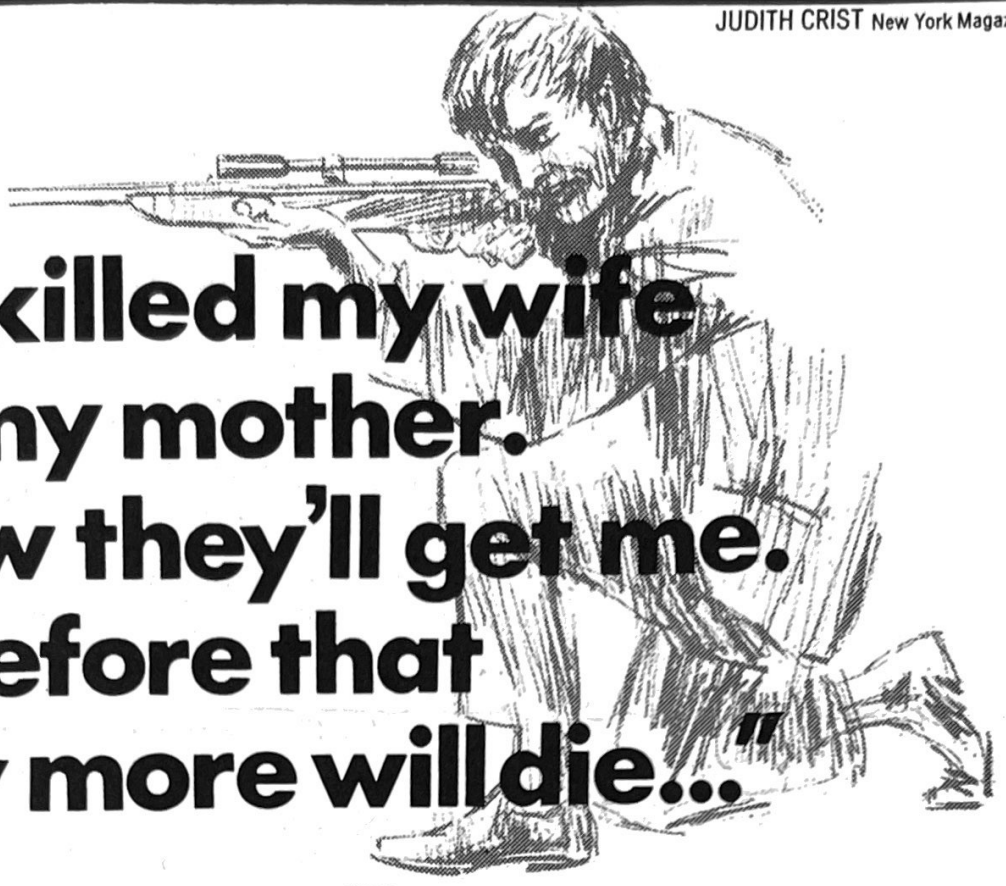
Following Bogdanovich's example of mixing levels of fiction (using a real screening of *The Terror* in his fiction film), Starr sets a screening of *Bunny Lake is Missing* in the drive-in of *Targets*. She isolates only key elements – a scaled-down drive-in screen, an array of drive-in speakers and a lone car standing in for Bobby's Mustang. Starr's screening remakes the drive-in scenes of *Targets*, using *Targets*' soundtrack. She summarizes the setting – starting with a drive through the ticket booth of an actual drive-in, parking in its empty lot, continuing with the anticipation and commencement of the film. Starr, however, has digitally inserted *Bunny Lake is Missing* onto the screen replacing *The Terror*. In the parking lot, moreover, she has substituted a silent murder rampage by her Bunny Lakes girl gang, whom we saw in *The Bunny Lake Collection*, for Bobby's shooting spree. Escaping from the boots of cars, these self-liberated Bunny Lakes asphyxiate the inhabitants by attaching hoses to the cars' exhaust pipes. The patrons are killed by their own cars in an act that is more common to suicide.

Cast as carefully as actors in *Targets*, cars are accomplices in Bogdanovich's and Preminger's films. Starr similarly has lavished fetishistic attention on hers. The one empty car at the drive-in in Starr's projection is the lone car of her installation. This cute customized one-seater vehicle has been modified from its original purpose as conveyance for the disabled, given a flame job and reupholstered. As coda to her installation, Starr creates an homage to her vehicle in one of two adjunct projections. Her *Bobby Bunny Buffer* is a shot-for-shot, Gus Van Sant *Psycho*-like, remake of Kenneth Angers' 1965 hot rod classic *Kustom Kar Kommandos*. Starr projects it in a separate chill-out lounge; but don't get too comfortable. The subcultural subtext beneath all Anger's films is the violence of disobedience that Bogdanovich's film traces to its Southern Californian origins. Starr casts a Bobby look-alike as her Bunny Buffer.

Starr's installations meld the characters of her source films' two psychotics in her own Bunny Lake fiction. She accomplishes this segue succinctly in *Stevie's Eye* which is the third video projection in *Bunny Lake Drive-In*. In this five-minute projection she superimposes sequences from the two films, mapping congruences between them, such as Steven hiding Bunny in the boot of his Triumph sportscar and Bobby stashing his cache of guns in the trunk of his Mustang convertible. The passage between the films is made through a close-up zoom of *Stevie's Eye*. In a self-deflatingly humourous nod to the credits of Hitchcock's *Vertigo* (Saul Bass designed the credits for *Bunny Lake is Missing* as well), a spiralling bunny head in

"REMARKABLE! TERRIFYING and THRILLING!"

JUDITH CRIST New York Magazine



"I just killed my wife and my mother. I know they'll get me. But before that many more will die..."

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MAT 402 R

ABOVE Movie poster from *Targets* (Peter Bogdanovich, 1967)

Steven's iris marks the transition from the backyard burial of Bunny to the drive-in parking lot locale of Bobby's slaughter. This device not only links the psychosis of the two male characters, it implicates us in their madness.

If we are implicated in their madness, it is because we cannot escape the circularity of Starr's construction. Starr links the two characters and the two films so that they are now vertiguously implied in one another. In the same manner, Starr's three installations do not represent a beginning, middle and resolving conclusion. The end is already in the beginning – the mass murder linked to the suicide. The beginning is implied in the end, in the transformation of the abducted girl into a mass murdering pack of girls.

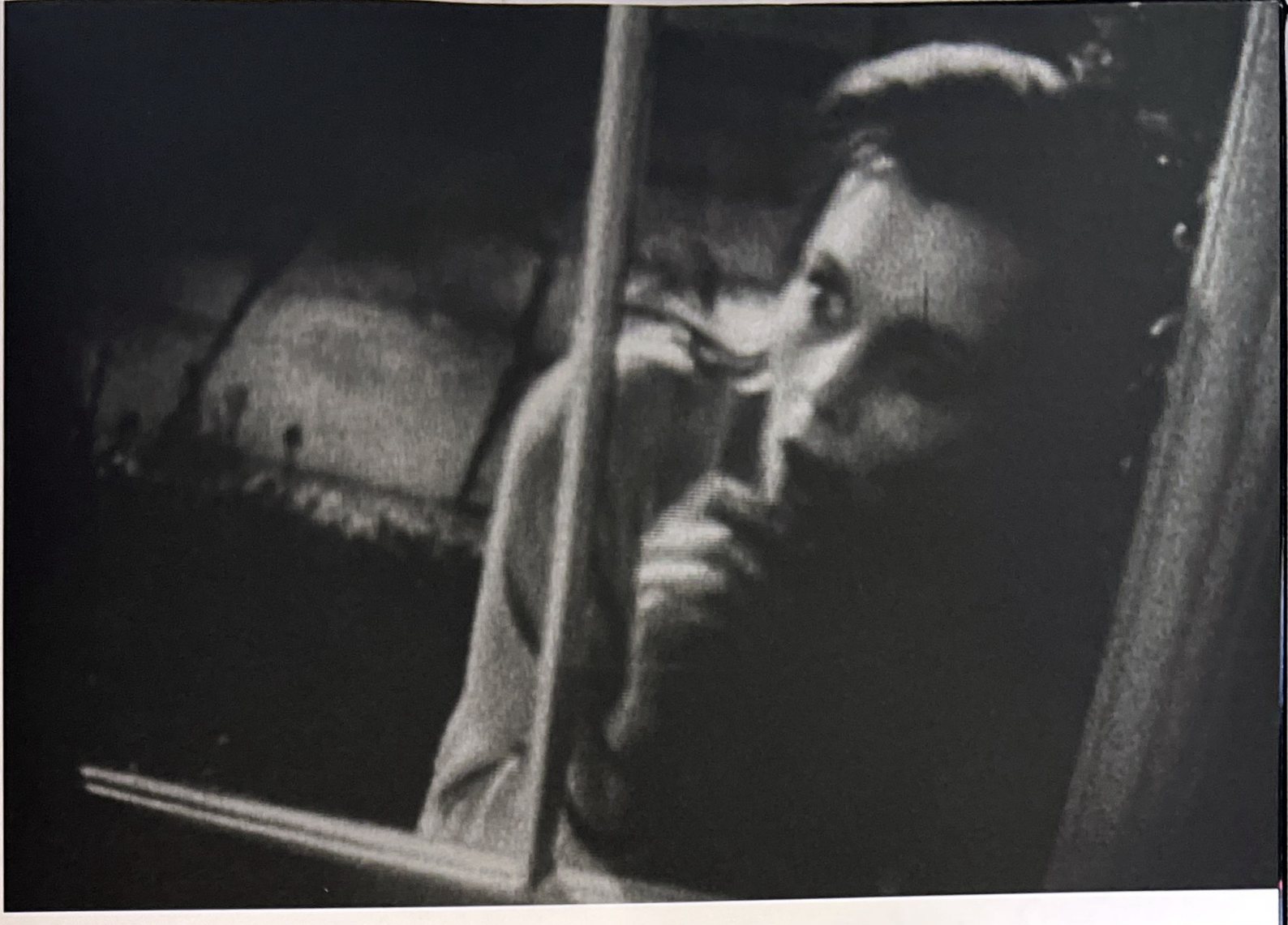
Preminger resolves the mystery at the end of his film with the appearance of Bunny. This leads to our reassigments of the imaginary referent from Ann to Stevie. By the conclusion of the film, we are able to sustain both knowledge of a real and an imaginary child. Stevie's psychosis is that he cannot. Starr's 'psychosis' perhaps is her splitting of Bunny into *The Bunny Lakes*. If Preminger resolves the mystery, Starr continues to proliferate it. The transformation of the abducted Bunny into the mass-murdering Bunny Lakes proceeds through the agency and example of Bobby's murder spree.

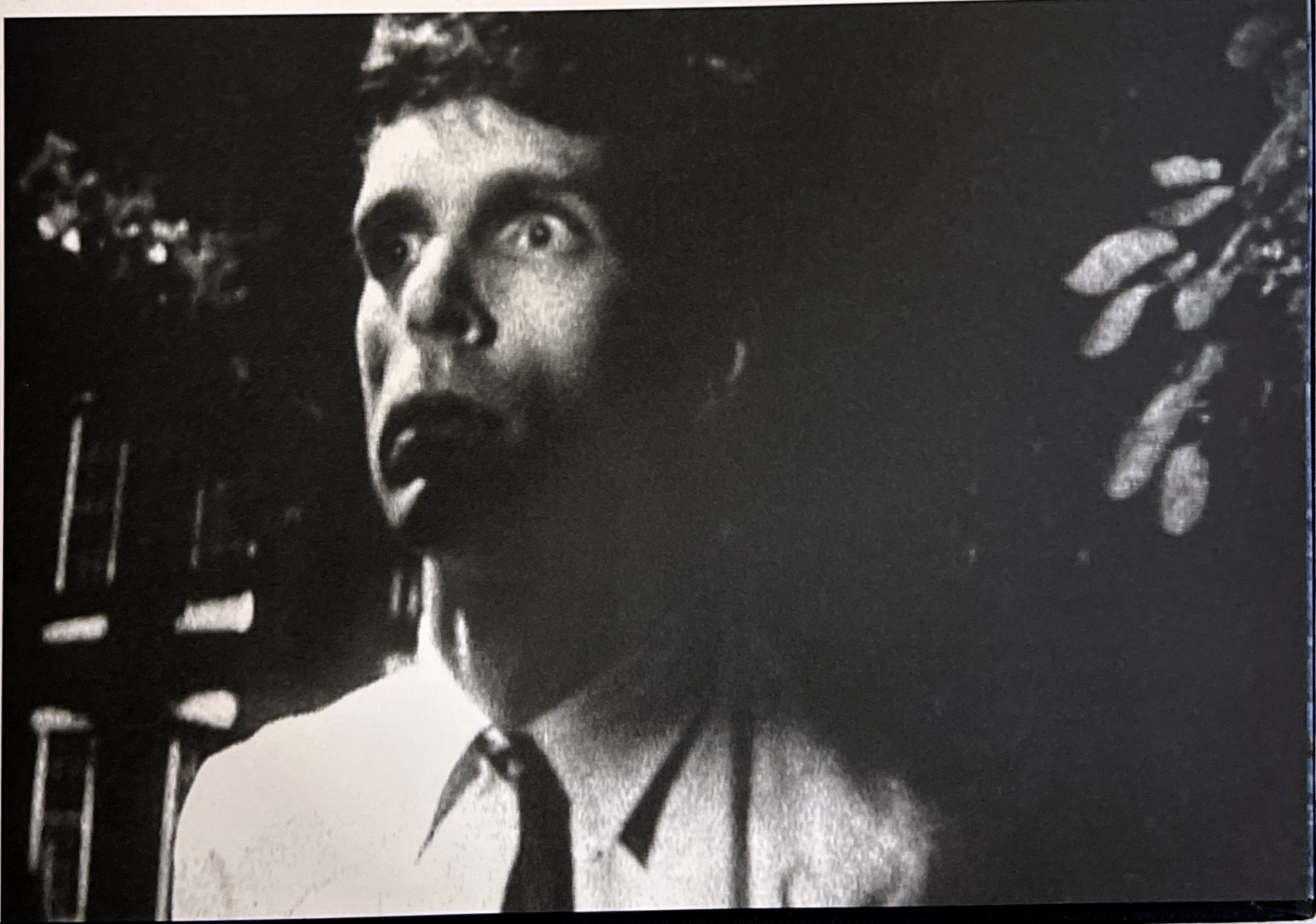
Meaning is missing as much as a body. To locate it is to return to the source of what 'Bunny Lake is missing' in general perhaps stands for: the childhood imaginary. Starr has always been adept in picturing this charming world through the artefacts and representations of popular culture. This time it is a childhood imaginary gone awry, either one that has been violated or one that is violating. Neither film can really answer to the source of their subjects' psychoses which have such devastating effects. Starr attempts no such analysis because she has affiliated herself instead with that disaffected world. The innocence of Bunny Lake is missing, and it will never return.

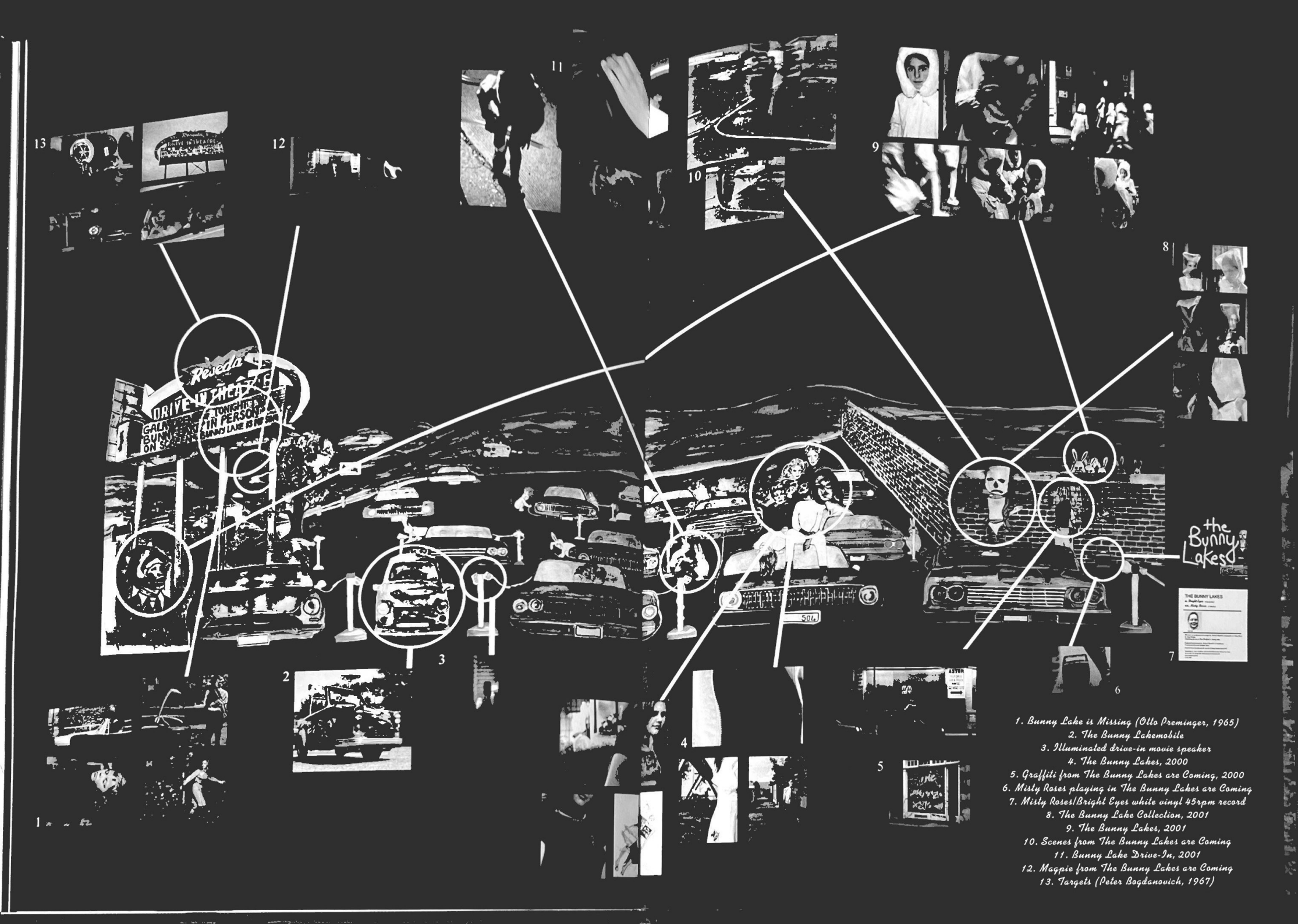
LEFT Scenes from *Bunny Lake Drive-In* (2001)

RIGHT TOP Annie Lake from *Bunny Lake is Missing* (Otto Preminger, 1965)

RIGHT BOTTOM Stevie Lake from *Bunny Lake is Missing* (Otto Preminger, 1965)







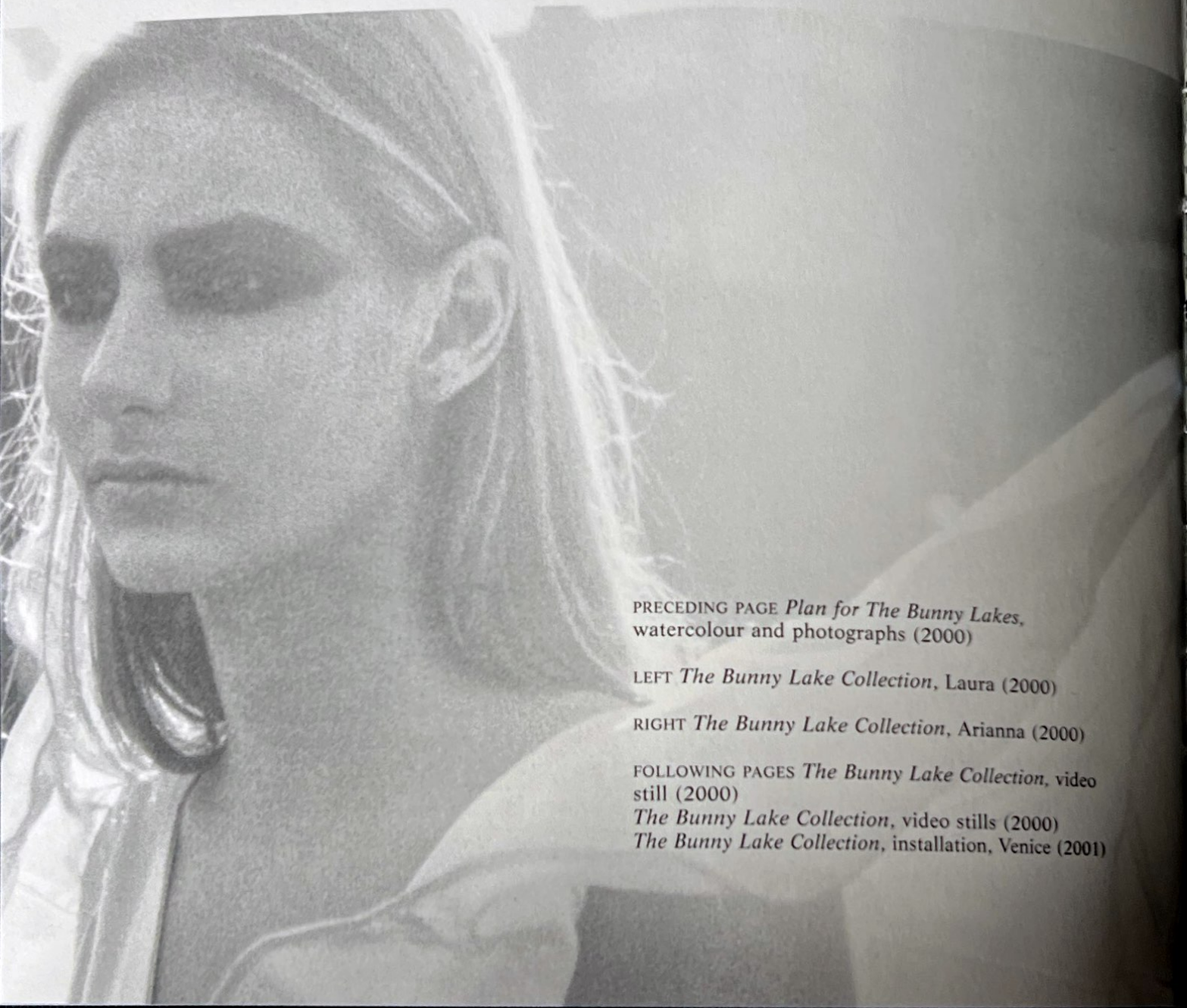
1. Bunny Lake is Missing (Otto Preminger, 1965)
2. The Bunny Lakemobile
3. Illuminated drive-in movie speaker
4. The Bunny Lakes, 2000
5. Graffiti from The Bunny Lakes are Coming, 2000
6. Misty Roses playing in The Bunny Lakes are Coming
7. Misty Roses/Bright Eyes white vinyl 45rpm record
8. The Bunny Lake Collection, 2001
9. The Bunny Lakes, 2001
10. Scenes from The Bunny Lakes are Coming
11. Bunny Lake Drive-In, 2001
12. Magpie from The Bunny Lakes are Coming
13. Targets (Peter Bogdanovich, 1967)

The Bunny Lake Collection

Dave Beech

The Bunny Lake Collection, the second of the Bunny Lakes series, was first shown as a live catwalk event at Pinksummer gallery, Genoa, in October 2000 and later at the 49th Venice Biennale in 2001. In it, the themes developed in *The Bunny Lakes Are Coming*, of a young girl's victimization and an incipient narrative of avenging violence, were criss-crossed with the craving and glamour of haute-couture. It is not unusual for tailored slits and holes to decorate the surfaces of fashion, and so *The Bunny Lake Collection* might at first appear unremarkable. It disguises its butchery well with chic virtuosity. As the traces of violence accumulate, the façade of fashion's innocuousness tears into shreds. After seeing a keyhole top no longer as an erotic promise but a formalized sign of attack, every hem is a scar, every buttonhole a wound. When the model struts across the catwalk with her head covered by a hood without an opening, the implied asphyxiation or disposal is too brutal to regard as a mere stylistic flourish. When a model turns up decorated with the remains of a bush around her neck, the game is up, you might think. But Starr is less interested in the identification of the political unconscious of fashion, than the transposition of narrative into product, taking Bunny Lake's horrific loss and wearing it.

So, the theme never fully settles. Bunny Lake is not a hero of the struggle against the commodification of femininity, nor is she an icon of ironic submission. If anything, she is a casualty of her own virtue. Nice folk who remind us that the suffering children do not deserve the pain, abuse and savagery doled out to them miss the point entirely. It is the purity and goodness of these precious beings that singles them out for ritual corruption.

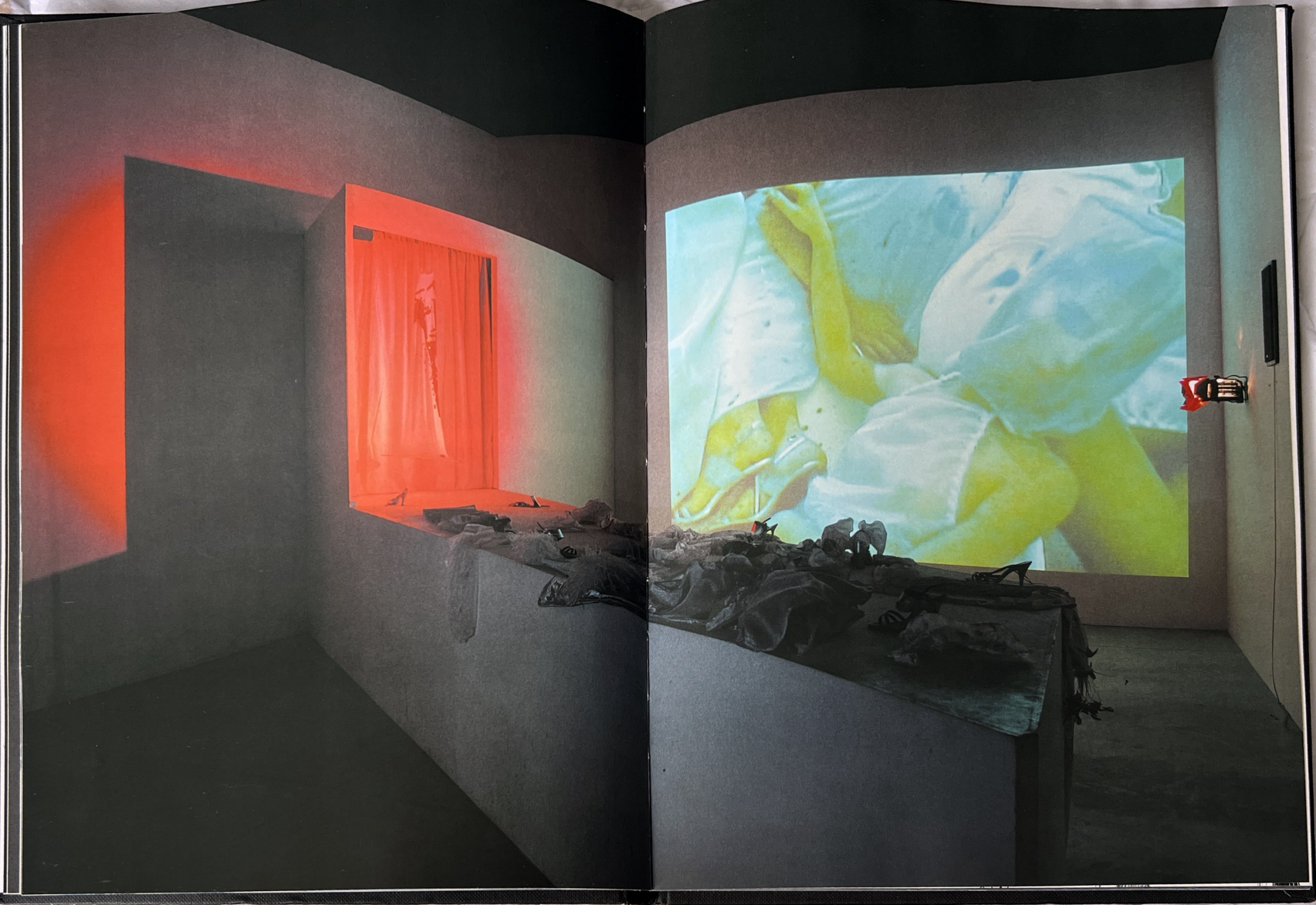


PRECEDING PAGE *Plan for The Bunny Lakes*, watercolour and photographs (2000)

LEFT *The Bunny Lake Collection*, Laura (2000)

RIGHT *The Bunny Lake Collection*, Arianna (2000)

FOLLOWING PAGES *The Bunny Lake Collection*, video still (2000)
The Bunny Lake Collection, video stills (2000)
The Bunny Lake Collection, installation, Venice (2001)



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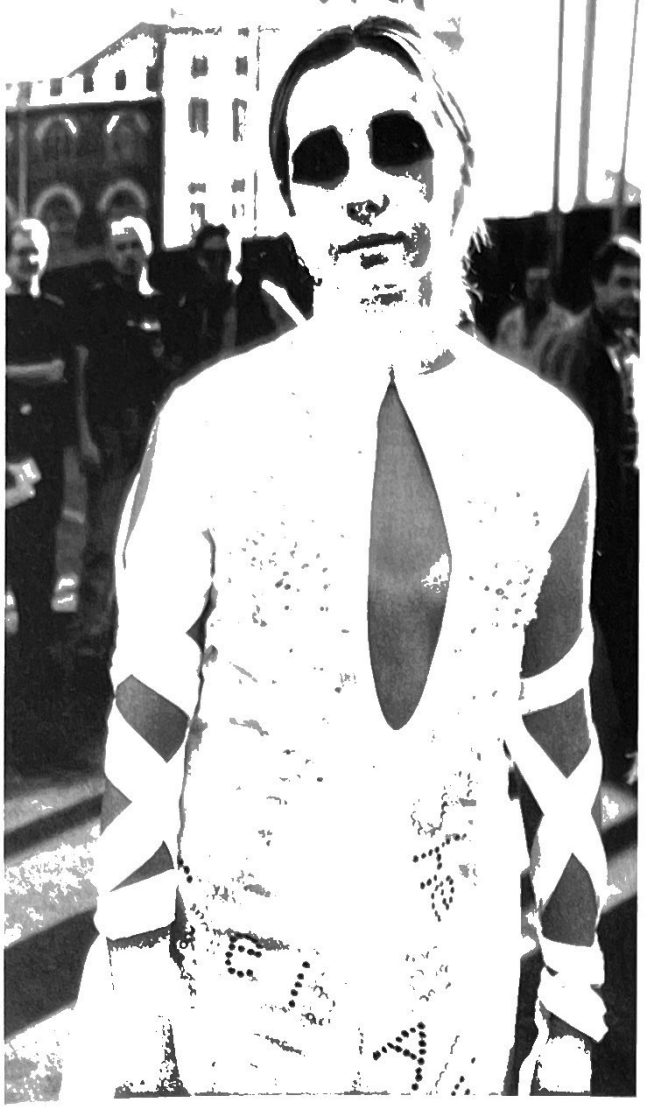


Bunny Lake is a kind of martyr, then – which is just another way of saying that her private and very lonely hell stands in for a general trauma. (I think this is why Starr converts Bunny Lake into the plural right from the start.) Which is why, when Starr reanimates Bunny as a mob of cute looking vigilantes, we get behind their aggression, because their violence corresponds to our anguish. In *The Bunny Lakes are Coming* the gang prepare to attack the occupants of cars at a drive-in, for *The Bunny Lake Collection*, they burst in at the end of the catwalk show and gun down the models. Infant *Charlie's Angels* they are not; *The Bunny Lakes* aren't on the side of law and order, they want more than that.

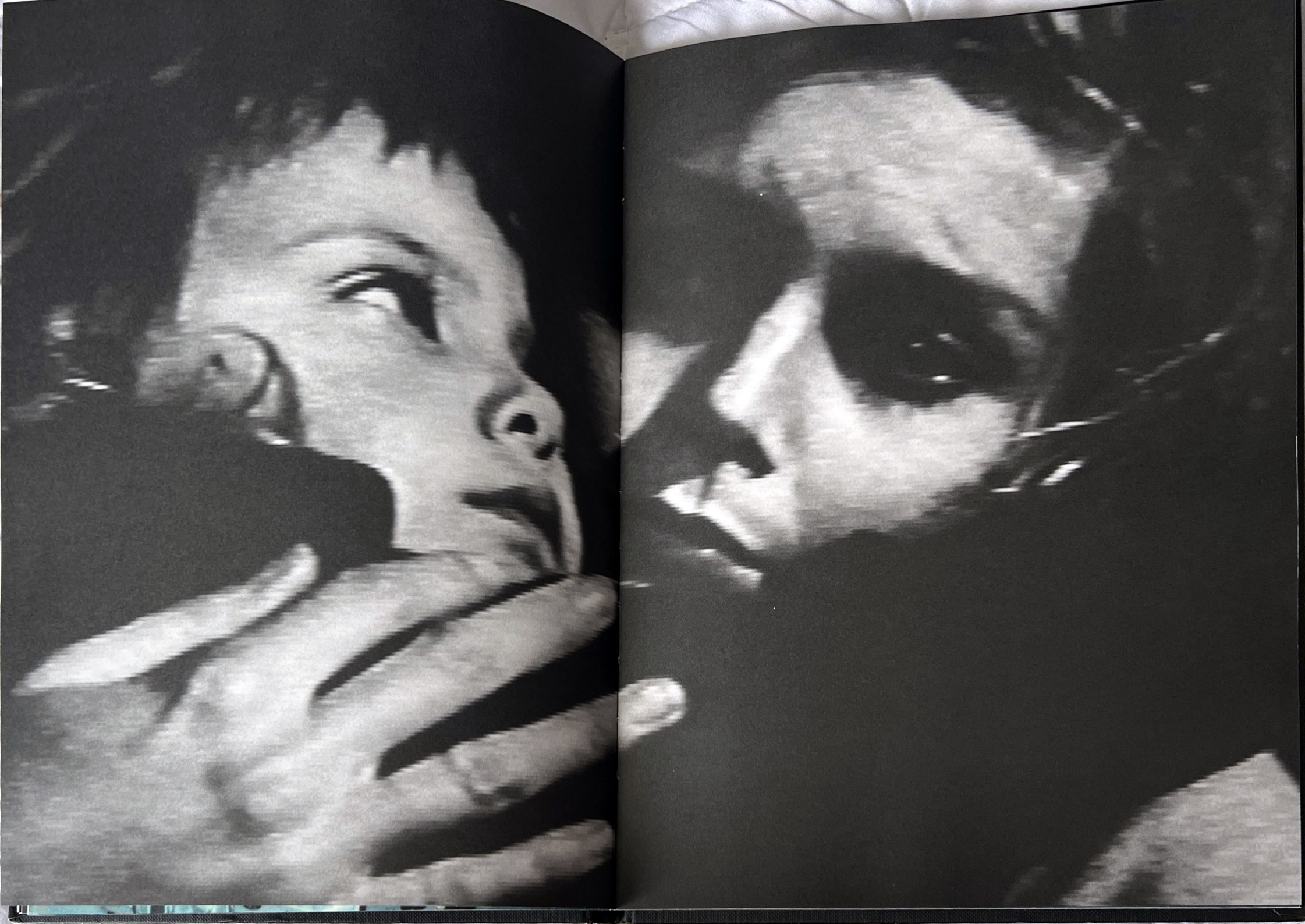
In the video of the events that led up to the catwalk massacre, one of *The Bunny Lakes* dashes across the road, peers down a lane and then beckons the others to join her. It is a stock scene from TV shows like *Starsky and Hutch* or war films that focus on an elite band of men who go behind enemy lines. The gesture connotes action, adventure, danger and impending conflict. At the same time, of course, we are being beckoned too. The shot has the effect of massed voices joining in on the chorus of a catchy song, encouraging you to sing along by proxy. Maybe we are all *The Bunny Lakes*. From this point on, anyway, we are at the very least with them. And we are still with them when they cut down the models with their pistols. Blood-splattered dresses on a pile of catwalk models do not add up, however, to a manifesto against the fashion industry; the bloodstains are too beautiful, too decorative, for that. So, the avoidance of pat political answers has an aesthetic correlate in *The Bunny Lakes'* murder spree: we can't tell whether the bloodstains ruin the dresses or complete them. What we do know is that *The Bunny Lakes* have got away. And with the sorry state of our society, and the depth of *The Bunny Lakes'* pain, no field of human activity can safely say it is not in line for *The Bunny Lakes'* wrath.

A version of this text first appeared in the 49th Venice Biennale catalogue.

LEFT *She is Alive*, photograph (2000)

ABOVE *The Bunny Lake Collection*, Elizabeth (2000)

RIGHT Drawing for *The Bunny Lake Collection* (2000)



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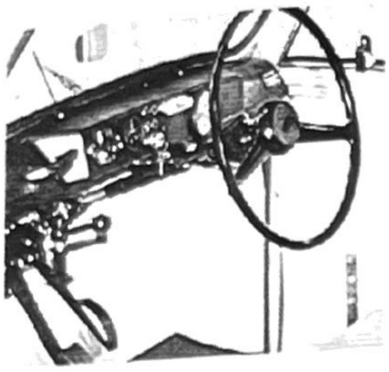

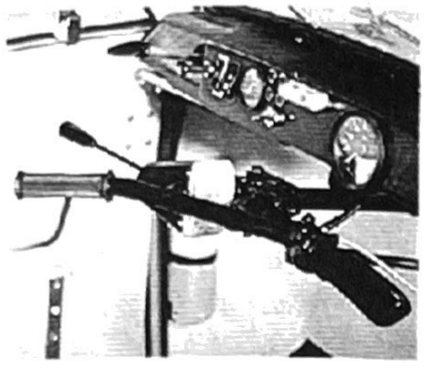

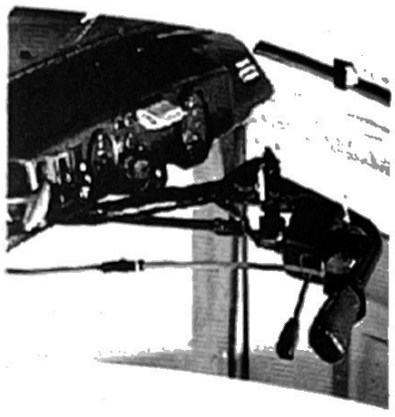

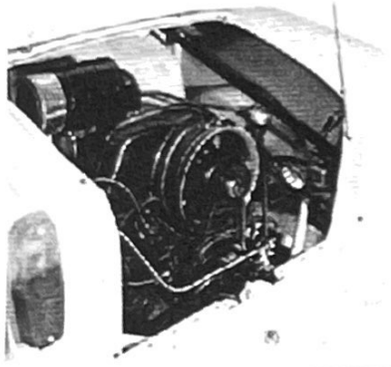

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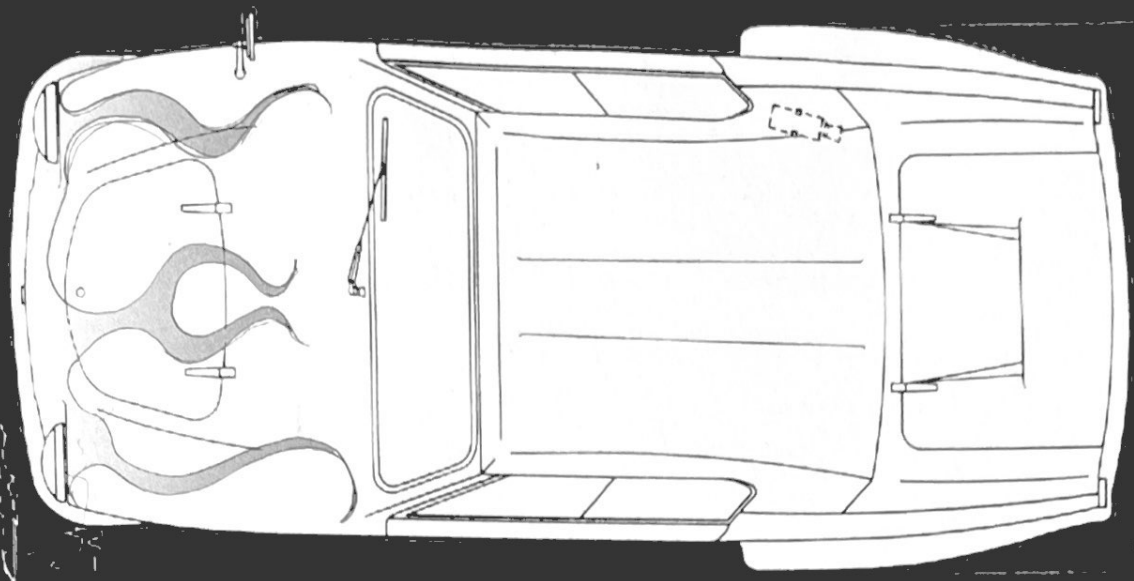
Most auxilliary controls can be adjusted for left or right hand position.

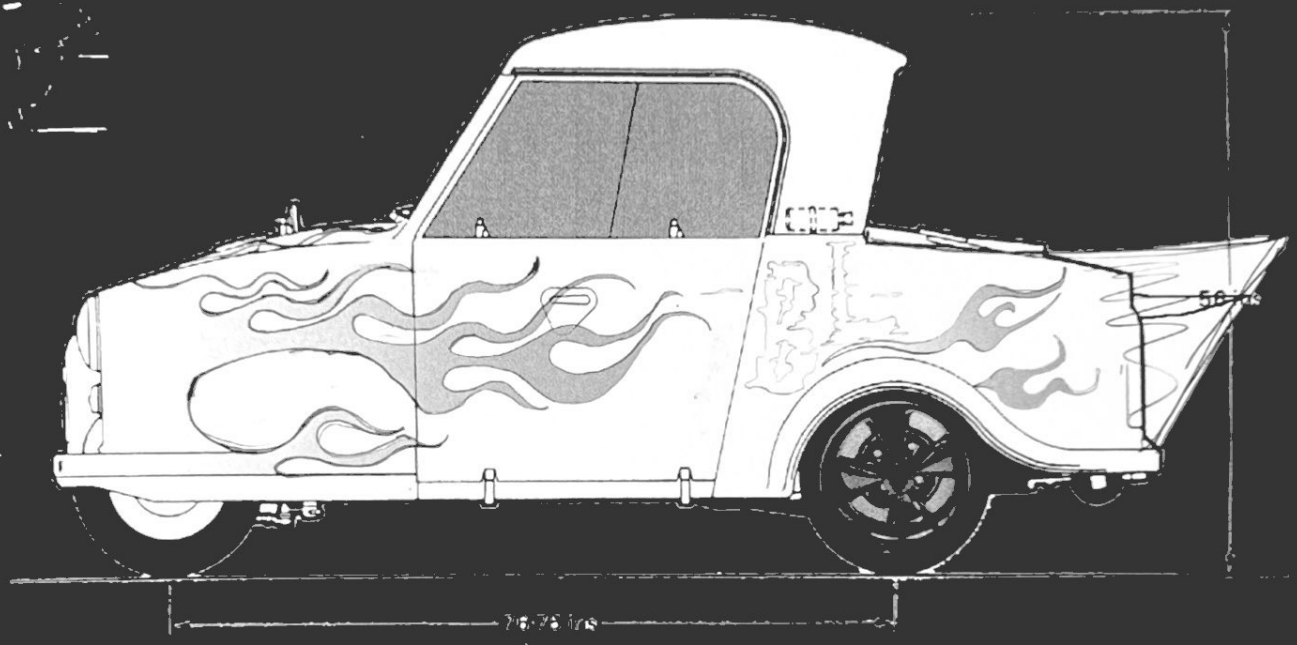
ACCESS

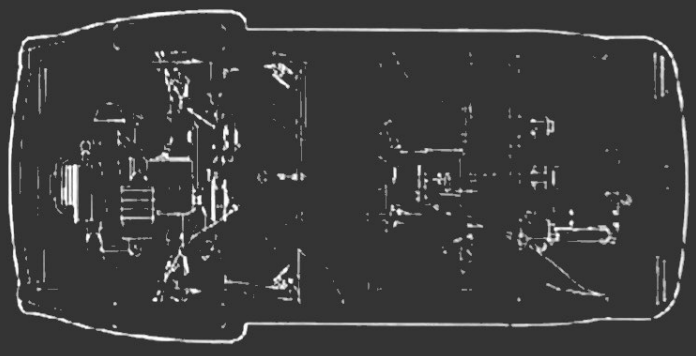
A wide sliding door on each side of the car, coupled with a sliding seat provides a really easy access from either side and enables the driver to load and stow his folding wheel chair by his side.

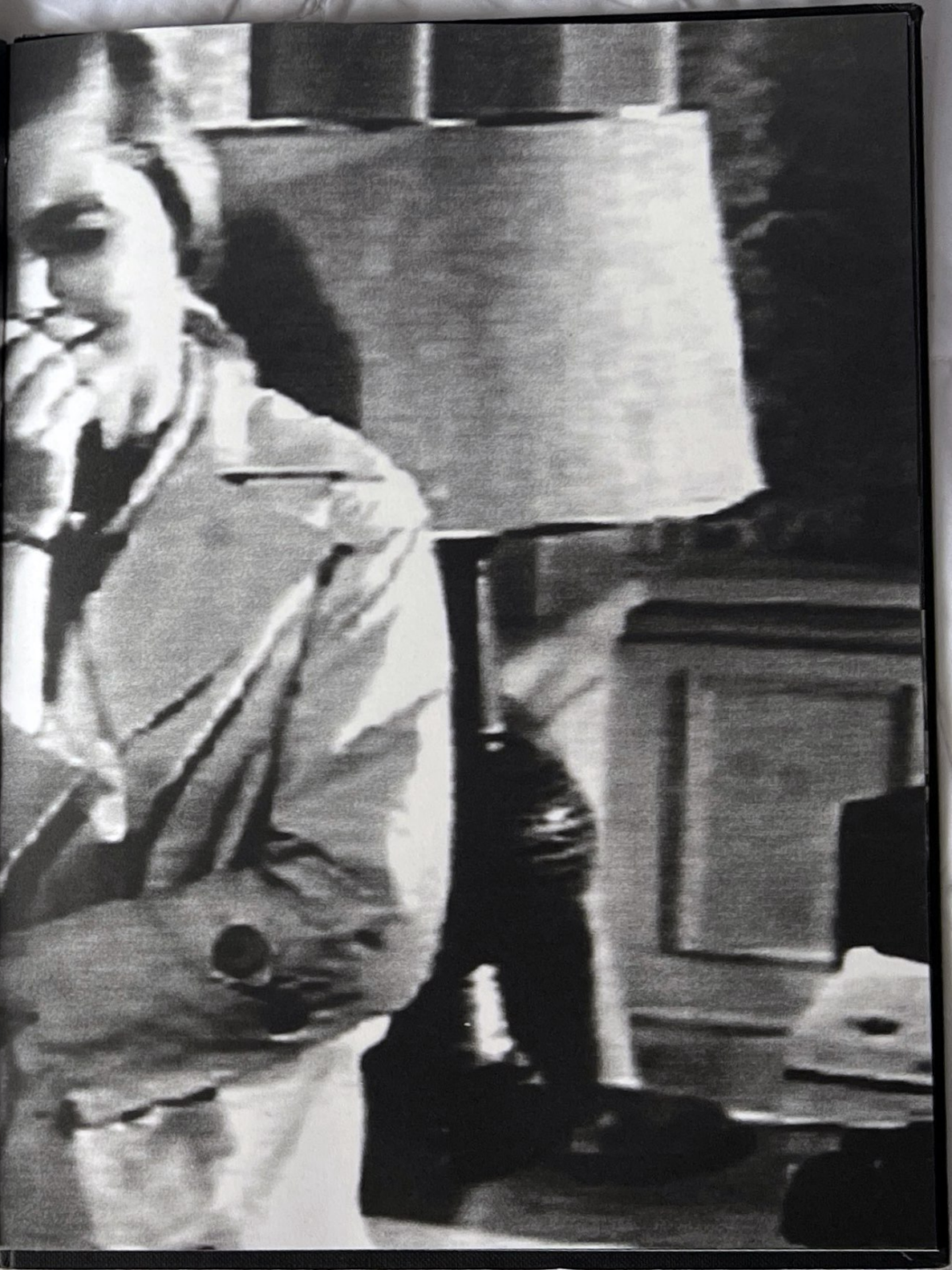
INVACAR LIMITED
Armstrong Road, Benfleet, Essex, SS7 4PP Telephone: South Benfleet 2761 Telex: SPEYBRIG BFT 995192

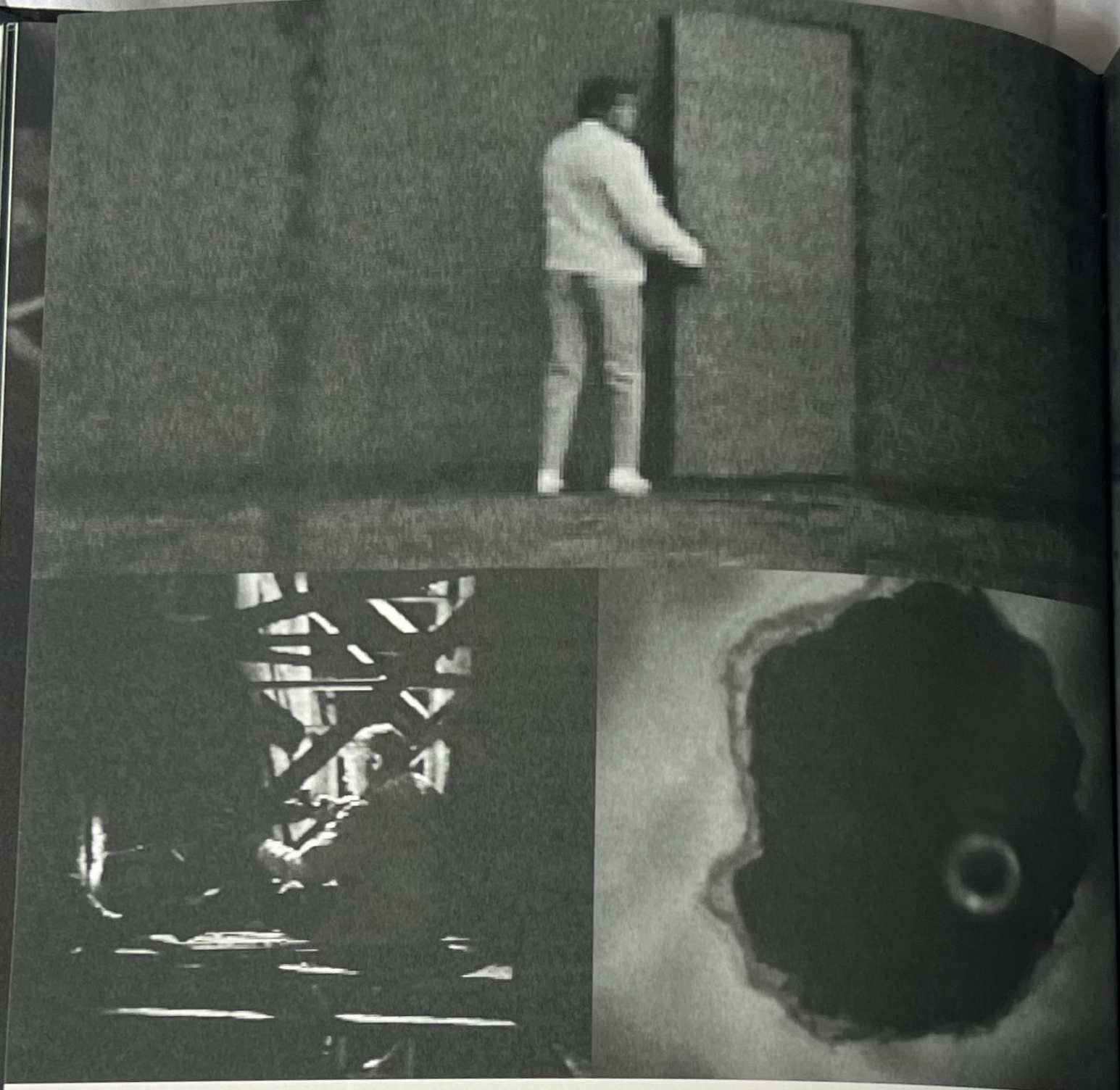


The Bunny Lakemobile









PRECEDING PAGES Annie carries *Bunny* in *Bunny Lake is Missing* (Otto Preminger, 1965)
Freedom for the Disabled, Invacar poster (1974)
The Bunny Lakemobile, customised Invacar (2001)
Annie cries in *Bunny Lake is Missing* (Otto Preminger, 1965)

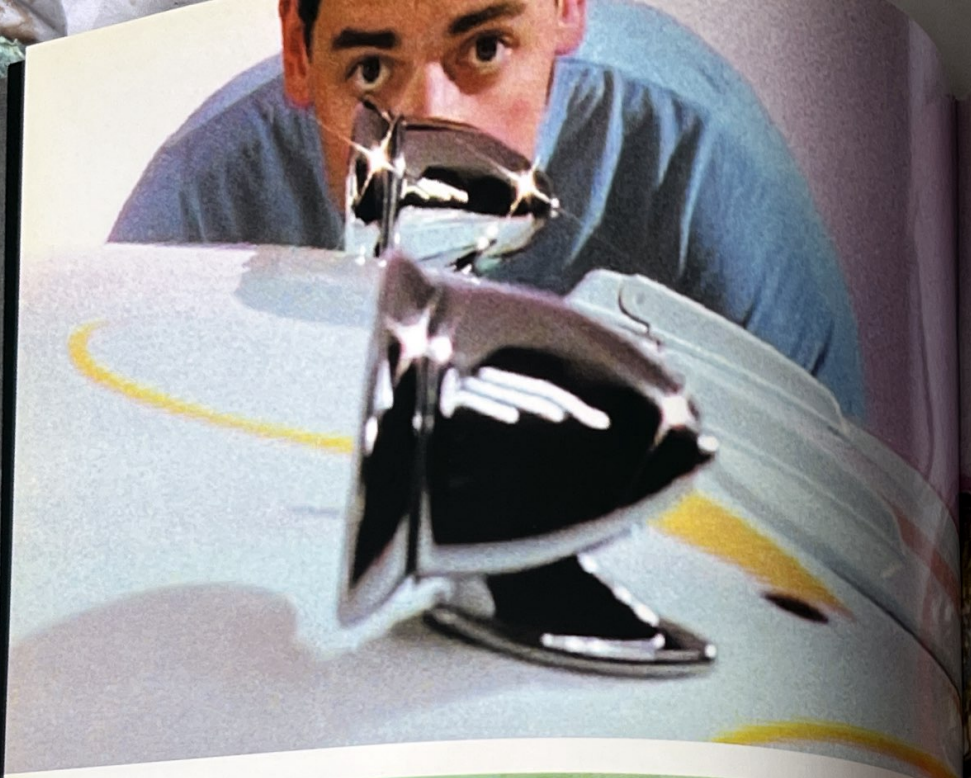
THIS PAGE, TOP Bobby enters the screen in *Targets* (Peter Bogdanovich, 1967)

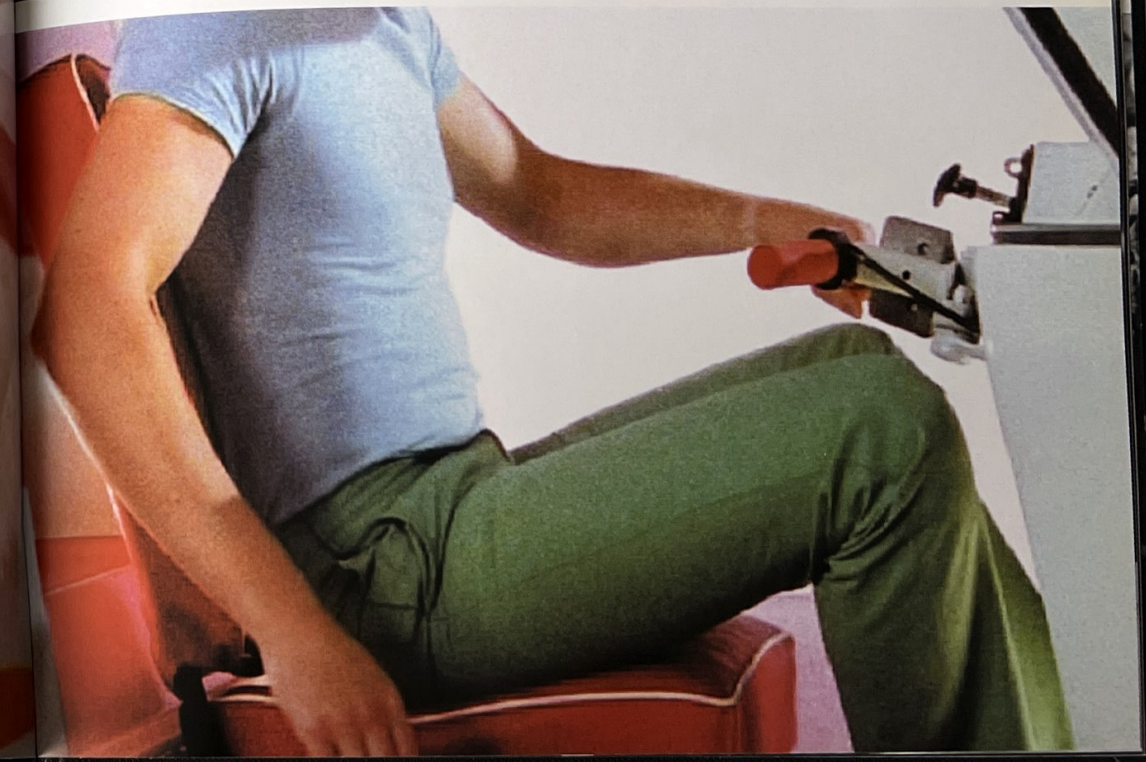
ABOVE LEFT Bobby behind the screen in *Targets* (Peter Bogdanovich, 1967)

ABOVE RIGHT Gun through a hole in the screen in *Targets* (Peter Bogdanovich, 1967)

RIGHT The drive-in screen in *Bunny Lake Drive-In*, installation detail (2001)

FOLLOWING PAGES *Bunny Lake Drive-In*, installation detail (2001)
Bobby in *Bobby Bunny Buffer* (2001)
Bobby Bunny Buffer, video stills (2001)
Cover of *Hot Rod 1958 Annual*
Bobby with *The Bunny Lakemobile* (2001)





LATEST ENGINE TIPS •

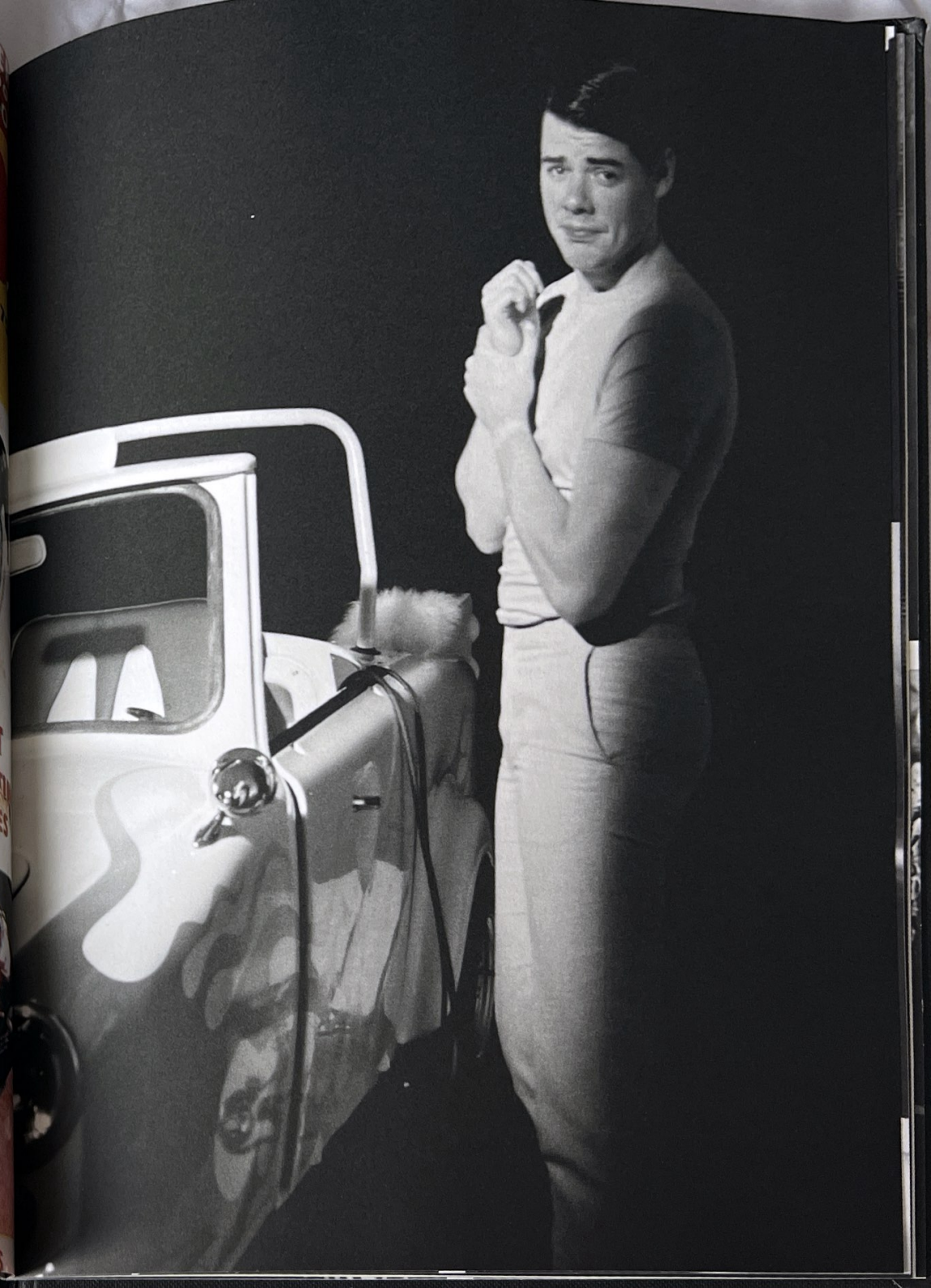
HOT ROD

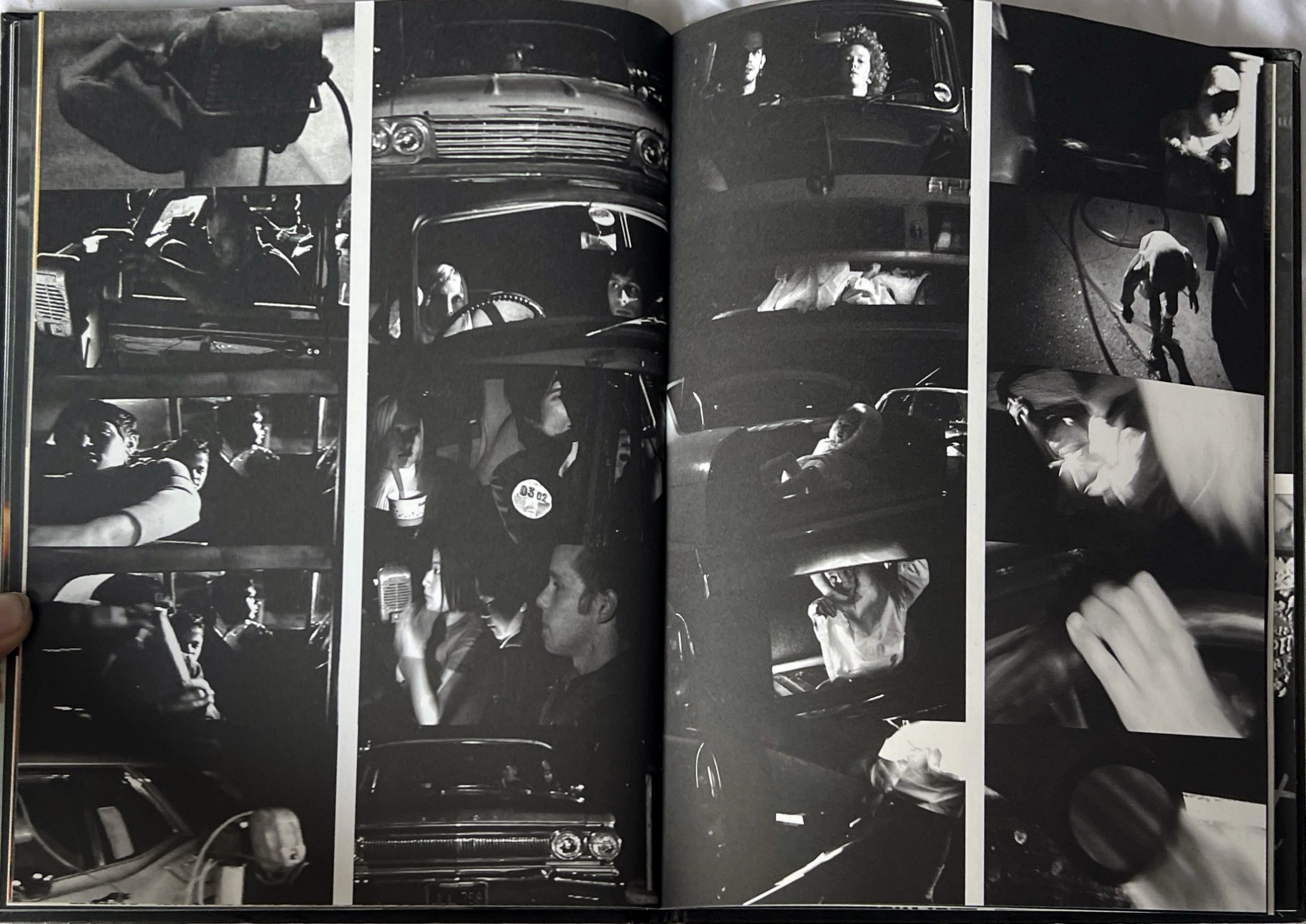
1958 ANNUAL

By Editors of
HOT ROD and
CAR CRAFT

NEWEST
FLAME PAINT
TECHNIQUES

RESULTS—NATIONAL DRAG CHAMPS and BONNEVILLE SPEED TRIALS

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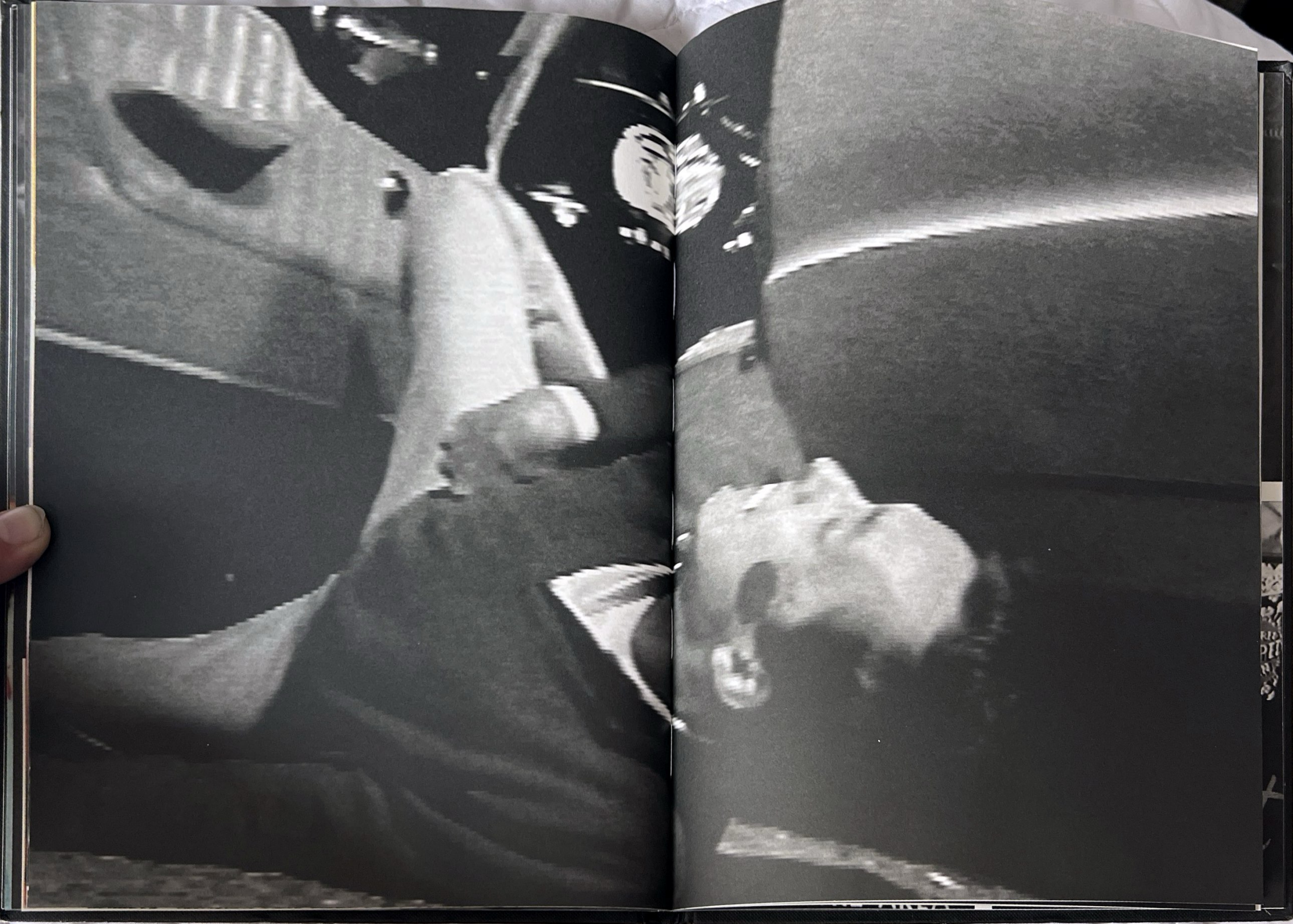
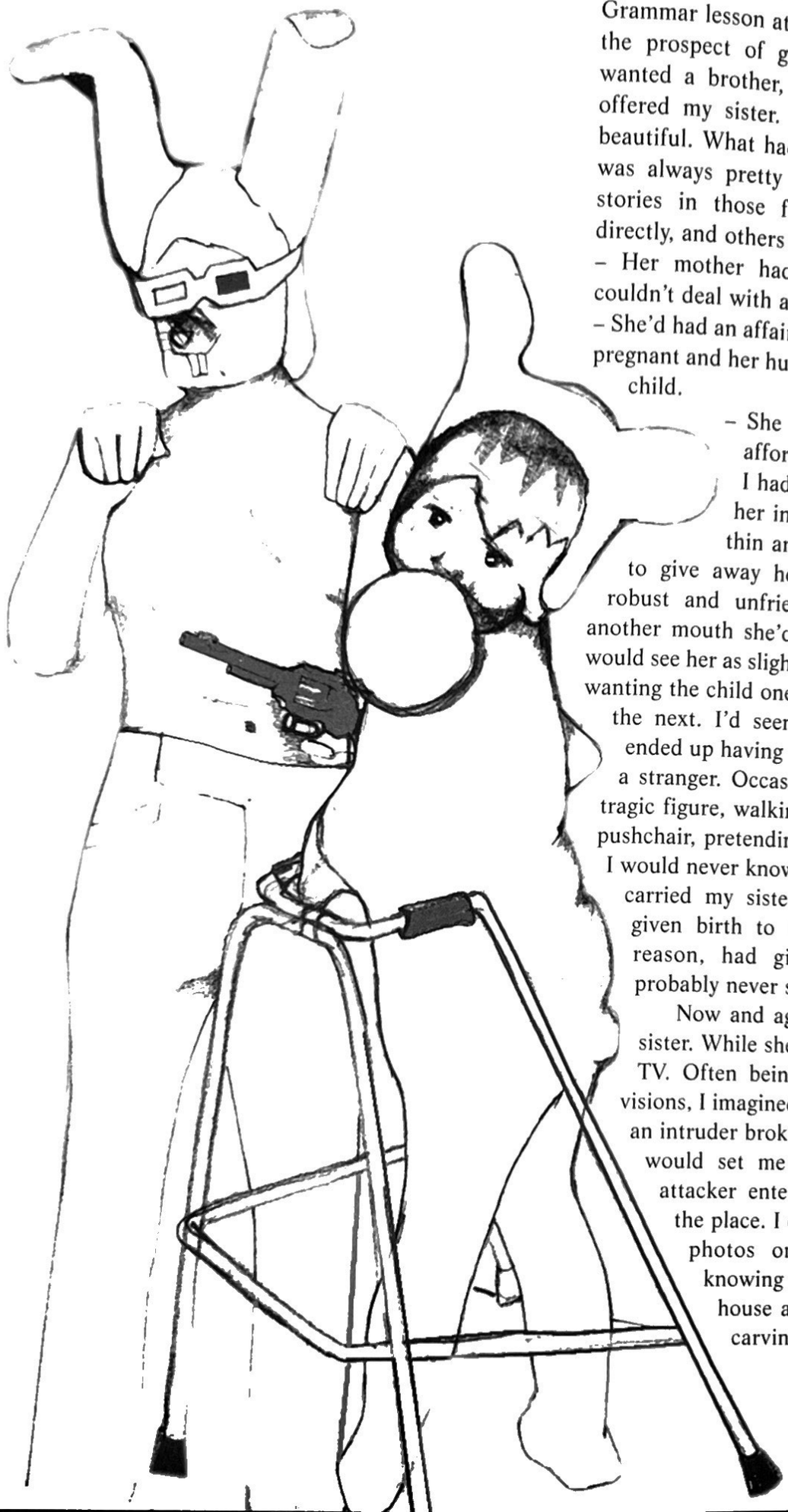


PRECEDING PAGES Scenes from the Reseda drive-in from *Targets* (Peter Bogdanovich, 1967) and *Bunny Lake Drive-In* (2001)
Still from *Targets* (Peter Bogdanovich, 1967)

BELOW Detail from *Travelling with The Bunny Lakes*, watercolour (1999)



Sisters, brothers, sons and daughters

Georgina Starr

I was in a great mood the day I first saw her. This was partly due to being able to skip an English Grammar lesson at school and partly excitement at the prospect of getting something new. I really wanted a brother, but for some reason we were offered my sister. She was five months old and beautiful. What had happened in that five months was always pretty hazy to me. I would pick up stories in those first weeks, some I was told directly, and others I'd overheard.

– Her mother had too many kids already and couldn't deal with another.

– She'd had an affair with a drummer in a band, got pregnant and her husband wouldn't let her keep the child.

– She was very poor and could not afford to bring up another kid.

I had a million morphing images of her in my head. Sometimes she was thin and fragile, distressed at having to give away her child. Sometimes she was robust and unfriendly, relieved to get rid of another mouth she'd have to feed. Other times I would see her as slightly psychotic or schizophrenic, wanting the child one minute, hating the sight of it the next. I'd seen her as man-eater who had ended up having sex behind the local club with a stranger. Occasionally in my mind, she be a tragic figure, walking the streets with a doll in a pushchair, pretending she still had her child. But I would never know how she really was. She had carried my sister for nine months and had given birth to her and then, for whatever reason, had given her away and would probably never see her again.

Now and again I would baby-sit for my sister. While she was sleeping I would watch TV. Often being taken over with paranoid visions, I imagined how I would save us both if an intruder broke into the house. Every creek would set me off on wild stories of an attacker entering and wandering around the place. I could see him looking at our photos on the wall in the room, knowing there were children in the house and sniffing us out. I kept a carving knife under my pillow.

Once, on hearing a loud smashing sound, I stood in the hallway of the attic, knife in hand and finger on light switch for over an hour. Frozen to that spot, too scared to turn on the light, I 'watched' the virtual intruder slowly make his way through the house and upstairs to where we were sleeping. I always had intricate plans of escape, climbing out of the skylight window onto the roof, crawling over the roof tiles and smashing through my sister's bedroom window to release her from his clutches. I would attack him with the knife, just enough to maim him and carry my sister off to safety. In some of the scenarios there was no time to save her, he would carry her off and I would carry the guilt forever.

We watched the film *Bunny Lake is Missing*[1] during one of those babysitting nights. I used to hate horror movies, they scared me to death. I would watch with my eyes half covered and was haunted by the sound of that creaking garden swing for weeks. Both watching through the gaps in our fingers, we saw the mother search, in creepy black and white, for her missing daughter. I never saw the end. I could not handle it. My sister was never interested in finding her real mother. She would not even allow the subject to be broached. She just did not want to deal with it.

We were close as children, but the six-year gap stretched when I hit my teens. At fifteen I did not want a little kid hanging around. By the time my sister was fifteen things were very different. She had run away from home too many times to keep count. She was not interested in school and could not cope with any regular job. One time she stole three hundred pounds off my dad got engaged and 'eloped' to Blackpool with her boyfriend who was wanted by the police. She had stolen most of my mum's jewellery by that time. When she was sixteen she got sentenced to eighteen months in prison for robbing a cab driver at knifepoint. Over the next eight years things got more severe and the sentences got longer with many a Christmas spent behind bars. As her life spiralled out of control she seemed to be on self-destruct mode and never turned back to look at what was left in the wake. There were times when I thought I would never see her again. If I had messages from my mother I immediately imagined the worst and prepared myself to hear she was dead. Head spinning, I would make the call, usually just to find out she was busted again. The first few times I felt nauseous, sad, depressed, sometimes in tears. But I was never exactly sure who I was crying for. Was it for my sister? Was it for our parents, torn to pieces by the stress of it all? Was it for her 'birth mother' for losing a daughter? Or was it for time lost? Time lost between sisters everywhere.

The only time I can remember my sister crying was during *Watership Down*[2]. She loved that film. I bought her the book and I think it is probably one of the only books she ever read all the way through. There was something she liked about those rabbits, something she seemed to identify with. She even had the *Bright Eyes* single.

I will never really know when it all started to change. It is impossible to say. Something in her heart was aching and nothing could touch her. Could we 'save' her? We all tried. Deep down, I think she did not want to be saved at all.

In *Bunny Lake is Missing*, another child, Bunny, is parted from her mother. Among other things the mother feels a huge guilt as she had left her child at the nursery for a few minutes unattended. Had she abandoned her? Throughout the story we do not know what to think about the mother. We have never seen the child. Does she really exist? Did the mother kill her? Is she psychotic? Or, has someone really stolen her child away?

It transpires that Bunny Lake has been kidnapped by her uncle (Stevie) and placed in the boot of his open top sports car. Stevie feels betrayed by his sister and longs for the time when they were alone together as children.

"You did wrong Annie, you forgot about me. All you could think of was that boy, that dirty rotten boy, that was wrong wasn't it Annie? And then you let her grow inside you, you didn't have to do that, did you, but you did, and now we can't be together anymore, she's always there between us."

In the final moments Bunny is saved and is back

[1] *Bunny Lake is Missing* (1965) is Otto Preminger's 29th movie. Filmed in London this black and white film stared Carol Linley (as Annie Lake) and Keir Dullea (as Stevie, Annie Lake's brother). The film was adapted from the book *Bunny Lake is Missing* by Evelyn Piper. John and Penelope Mortimer wrote the screenplay for Preminger's film.

[2] *Watership Down* (1972), is a novel by Richard Adams. It follows the adventures of a group of rabbits in search for a new home in the midst of a threatening world. In 1978 *Watership Down* was adapted into animated film-produced, directed, and written by Martin Rosen. The film features Art Garfunkel's song, *Bright Eyes*.

in the arms of her mother. For the duration of the film (about 24 hours in real time) Bunny has been trapped in the boot of a car, and, in the last 30 minutes, she is sitting at the edge of a grave, which has been dug for her. Has Bunny really been saved?

In *Targets* [1], Bobby is living with his parents and his young wife in a claustrophobic, suburban bungalow. The feeling of suffocation is overwhelming. In the early scenes we see him arrive home from work. Inside the house Bobby acts like an intruder. He slowly walks around the sparse living room looking at family photos, paintings and ornaments. There is a large collection of rifles and gun magazines. On the TV we hear an advert for Otto Preminger's new movie, *Anatomy of a Murder* [2].

Later that evening Bobby is looking disturbed and tries to speak to his wife. "I need to talk to you. I don't know what's happening to me". His wife does not take him seriously as he tries to talk her out of going to work. Bobby says, "You don't think I'm good at anything do you?". "You can do anything you put your mind to", she replies.

While she is gone Bobby leaves the house. Once in the street he opens the boot of his Mustang convertible. Inside there is an arsenal of weapons – pistols, rifles, bullets and knives. He takes a pistol and returns to the house. The next morning he shoots his wife and mother and leaves a note in red ink on the typewriter.

[1] *Targets* (1967) is Peter Bogdanovich's first film. Having worked as Roger Corman's assistant on *Wild Angels*, Bogdanovich's new assignment with Corman was to shoot 20 minutes of footage with Boris Karloff, who was still under contract with Corman after filming *The Terror* (1963). Corman's idea was to have Bogdanovich mix out-takes of *The Terror* with new footage to create a new film. Bogdanovich conceived the film as a double-narrative modern horror tale. Based loosely on the Charles Whitman sniper incident at the University of Texas at Austin (1966), Bogdanovich's story focused on an apparently normal young man (Bobby) who goes on a killing spree. Bogdanovich also starred in the movie.

[2] Otto Preminger's *Anatomy of a Murder* (1959) was based on Robert Travers' novel about a southern lawyer who defends a man accused of murdering his wife's rapist. With a score by Duke Ellington, the film starred James Stewart, George C Scott, Lee Remick and Ben Gazzara.

[3] The Reseda drive-in, situated in the San Fernando Valley, California was inaugurated on April 7, 1949. Operated by Pacific Theatres, it had a vehicle capacity of 740 and closed in the 1980's. No traces of this drive-in cinema remain today.

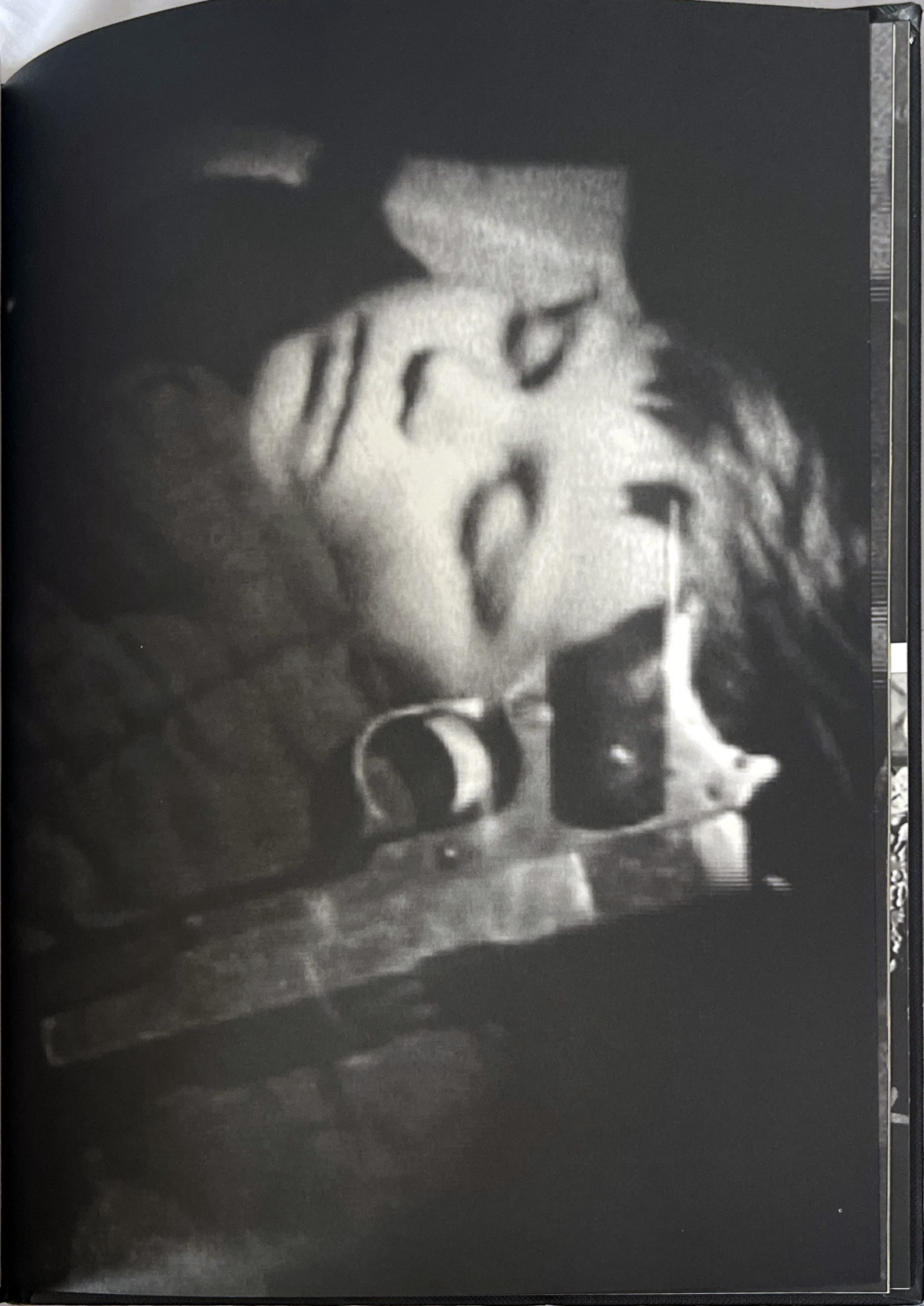
"...I KNOW THEY WILL GET ME. BUT BEFORE THAT MANY MORE WILL DIE".

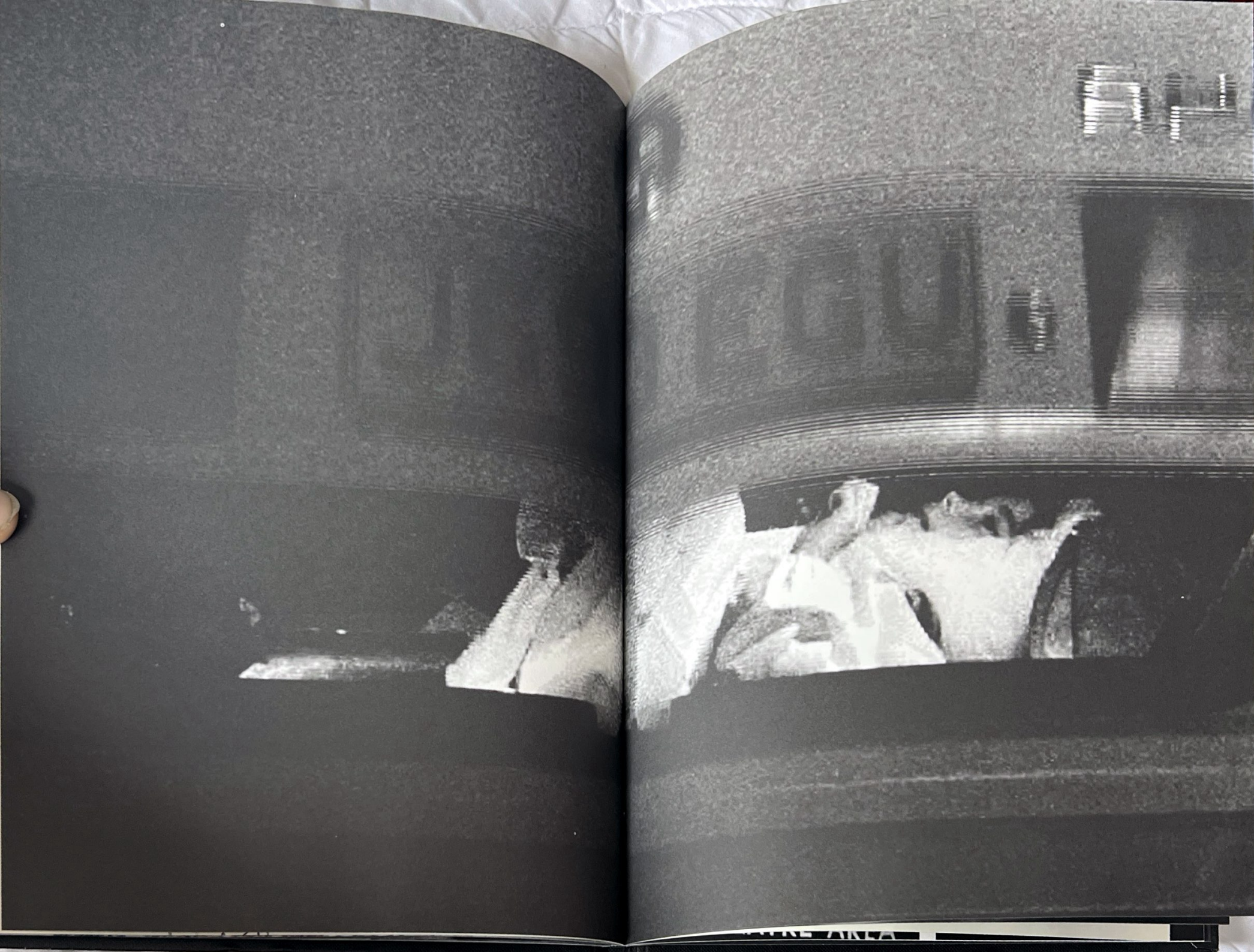
There is lots more random killing and Bobby ends up on the run from the police. In the final scene he hides out at the Reseda drive-in theatre [3]. As the drive-in fills up with cars he enters a door in the screen and hides behind the wooden structure, watching through a hole in the screen. During the course of the film, *The Terror* (Roger Corman, 1963), he takes shots at the viewers with his rifle, killing and maiming the innocent. Peter Bogdanovich and Polly Platt wrote the screenplay for *Targets*. The story was loosely based on the real-life story of twenty five year-old Charles Whitman. In July 1966 Whitman killed his wife and mother and went on a killing spree, which ended in the University of Texas Tower. He killed sixteen people and wounded thirty before being shot dead by police. Before the Tower killings, Whitman, like Bobby in *Targets*, had also typed a note.

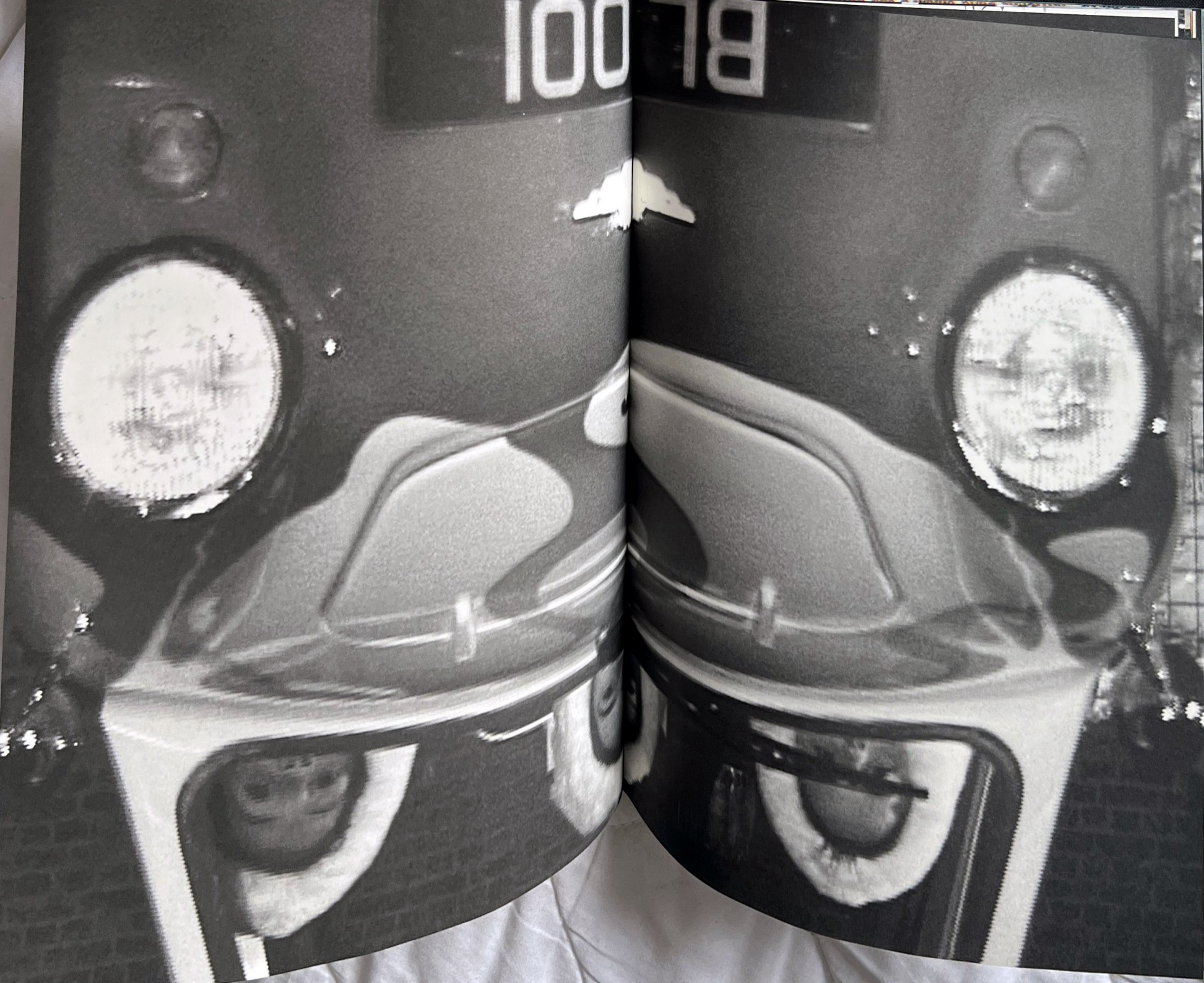
"...It was after much thought that I decided to kill my wife, Kathy, tonight after I pick her up from work at the telephone company. I love her dearly, and she has been as fine a wife to me as any man could ever hope to have. I cannot rationally pinpoint any specific reason for doing this. I don't know whether it is selfishness, or if I don't want her to have to face the embarrassment my actions would surely cause her. At this time, though, the prominent reason in my mind is that I truly do not consider this world worth living in, and am prepared to die, and I do not want to leave her to suffer alone in it. I intend to kill her as painlessly as possible."

My sister never knew of any specific reason why she was orphaned. She had been rejected, and that is all she was really sure about. In all of her actions she seemed to be testing her new family to the limit. But was not she just plainly asking, "How much do you really want me?" When things got really bad I was always questioning why. Had this happened because her mother had abandoned her? Was she out for revenge or retribution for this early betrayal? Had we been a really shit family? Or, was she aiming for total self-destruction because she did not think she was worth anything more?

Stevie tried to bury his pain in a deep hole in the ground. Bobby and Charles tried to rid themselves of theirs by attempting to wipe out the world. My sister, I think, thought that the only proper place for her was as a rejected child, and no matter what, that would be the destination she would strive to reach again, until the day she realised she was truly wanted.



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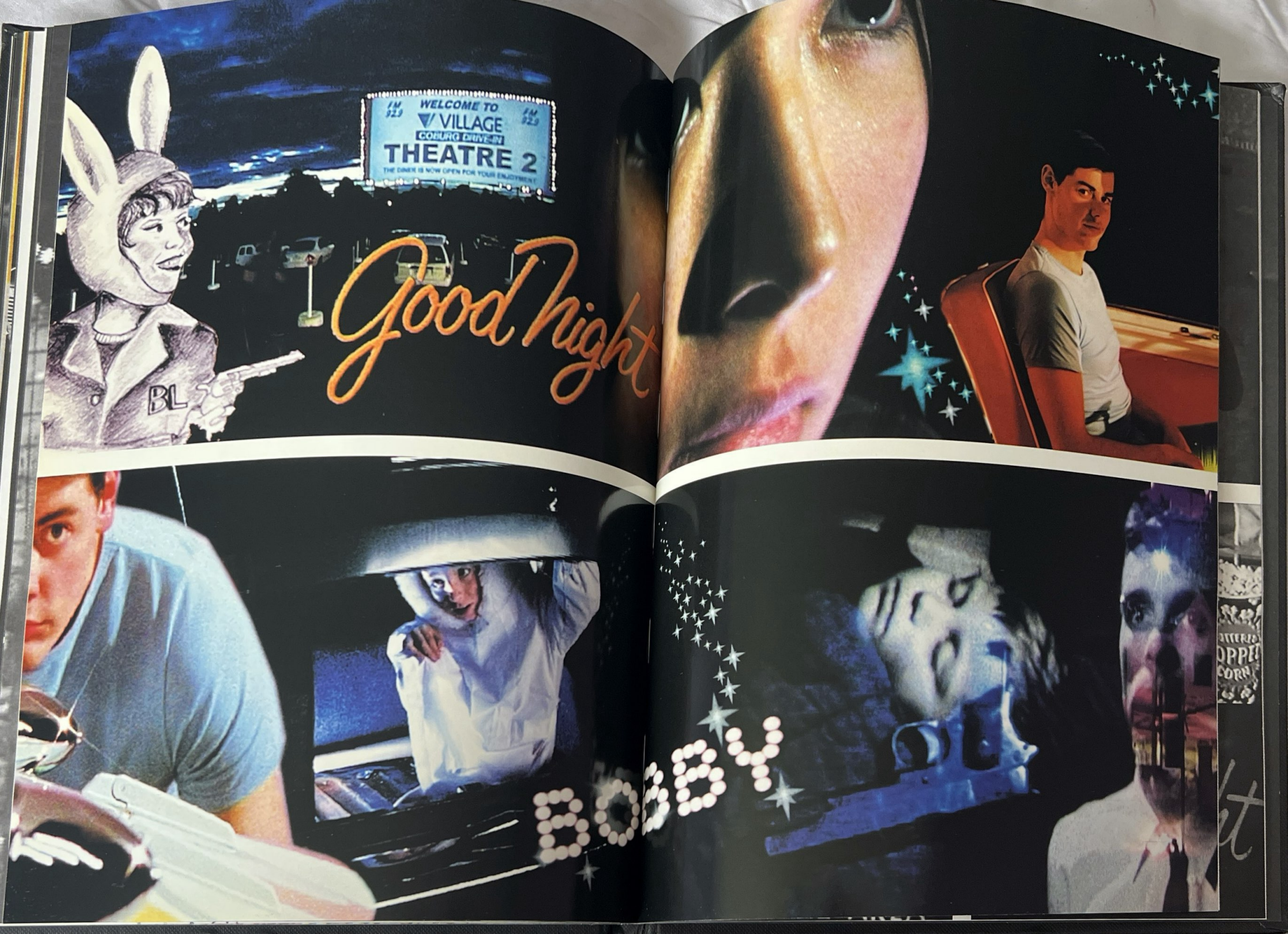
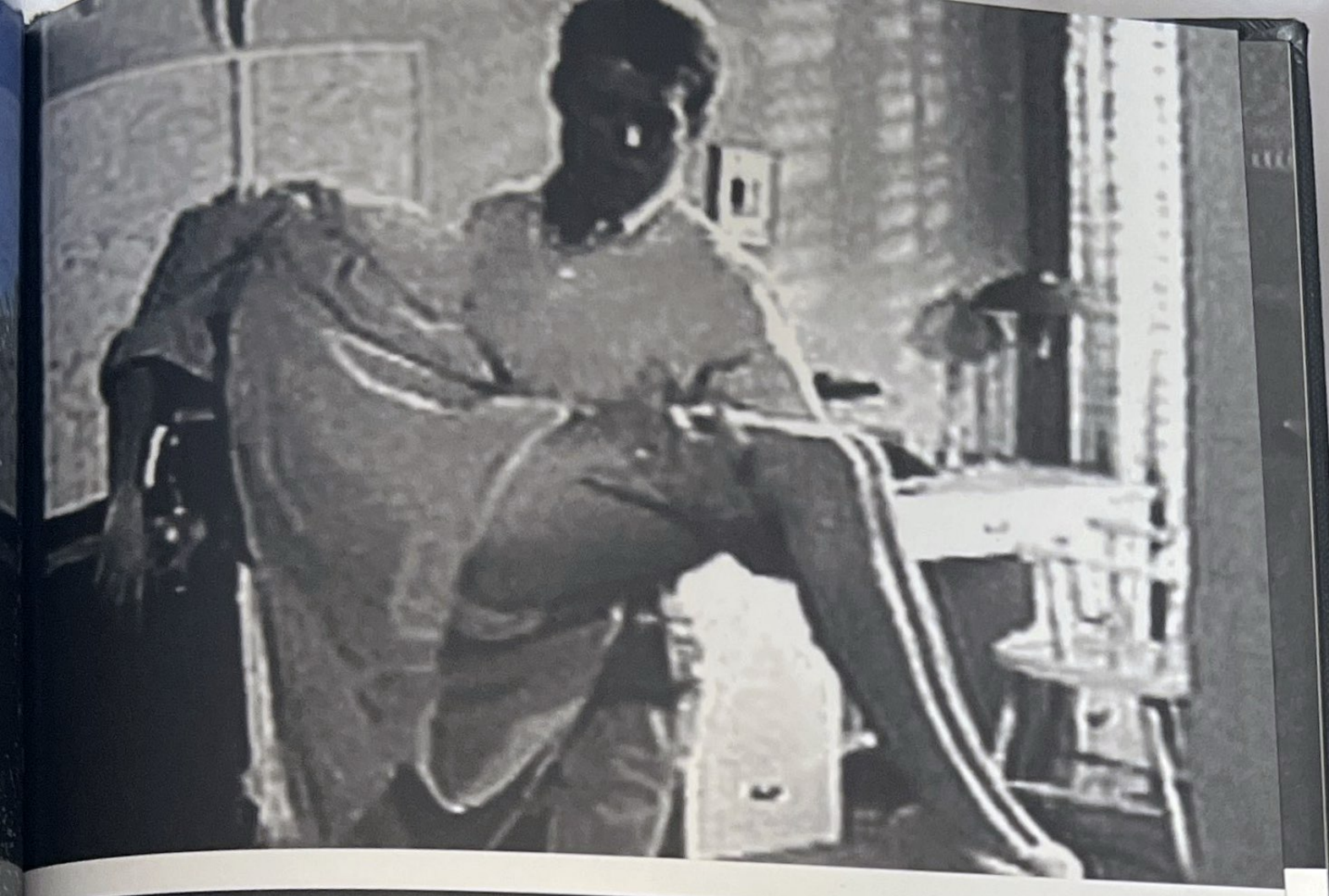
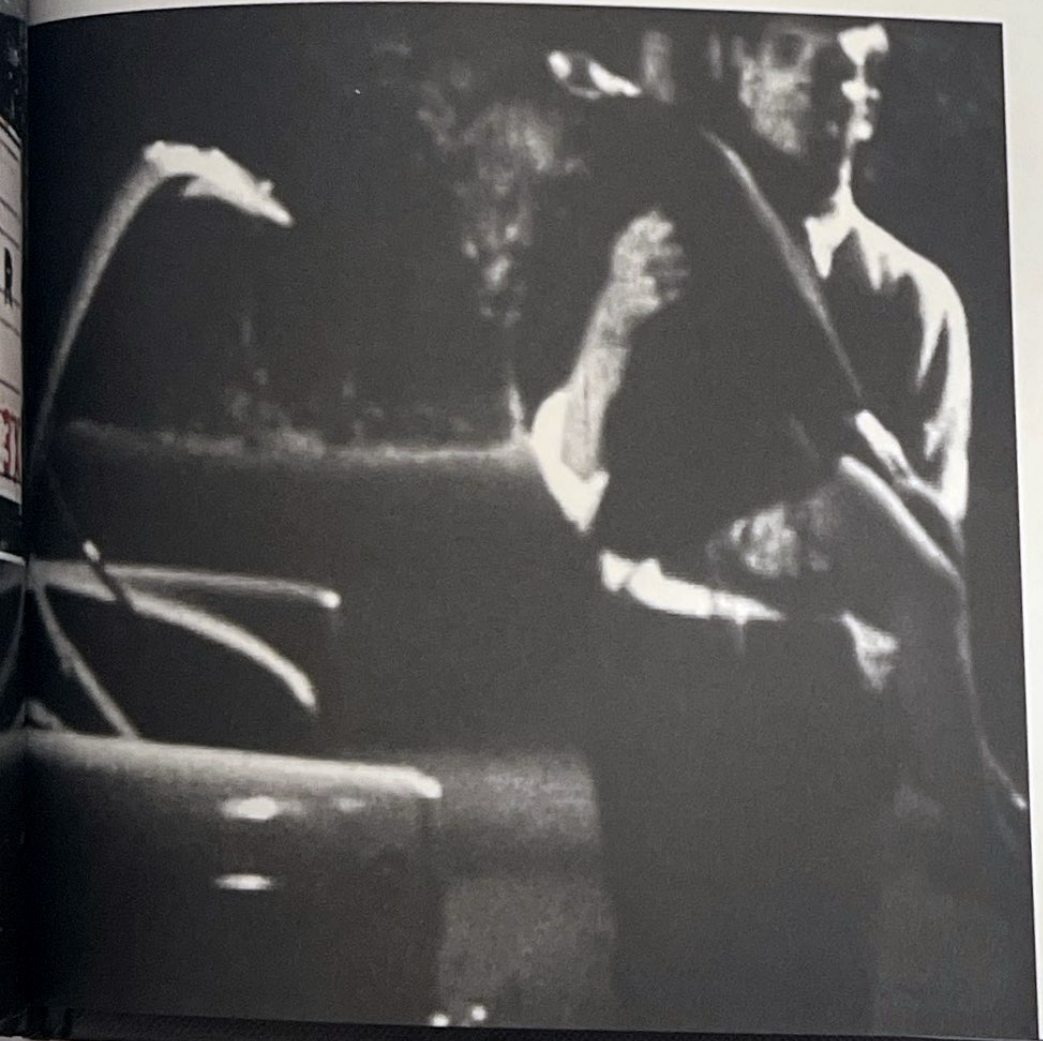

WELCOME TO
VILLAGE
COBURG DRIVE-IN
THEATRE 2
Good Night
BOBBY

MASSACRE
CRAZY MAMA R
ADULT LATE SHOW 12003X
ENTRANCE ONLY





PRECEDING PAGES *Stevie's Eye*, video still (2001)
Bunny Lake Drive-In, video still (2001)
Bunny Lake Drive-In, video still (2001)
The Bunny Lakes escape in *The Bunny Lakemobile*, video still (2002)
Bobby opens the boot of his Mustang from *Targets* (Peter Bogdanovich, 1967)
The Bunny Lakes, *Photo-Me* 5 (2002)
'*Goodnight*', photograph (2002)
'*Bobby*', photograph (2002)

LEFT *Massacre Crazymama*, drive-in cinema sign

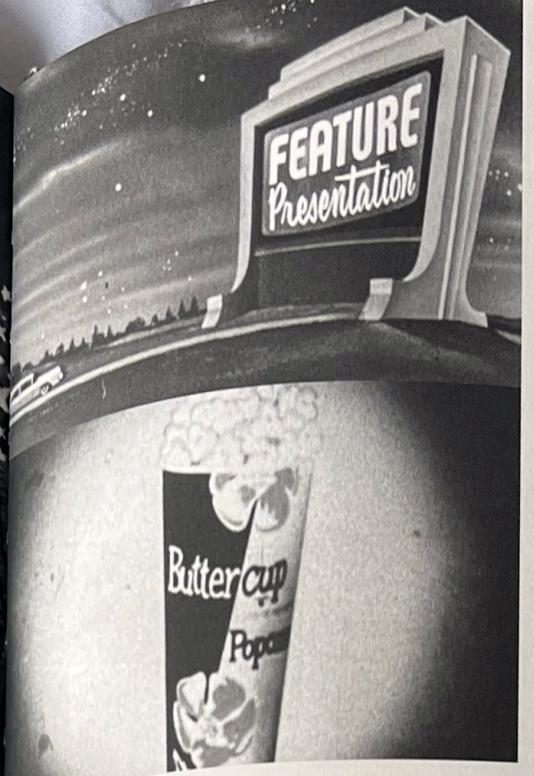
THIS PAGE, ABOVE Bobby carries his dead wife in *Targets* (Peter Bogdanovich 1967)
Stevie carries Bunny from his car boot in *Bunny Lake is Missing* (Otto Preminger 1965)

FOLLOWING PAGES Drive-in movie trailers and adverts (1950's/1960's)

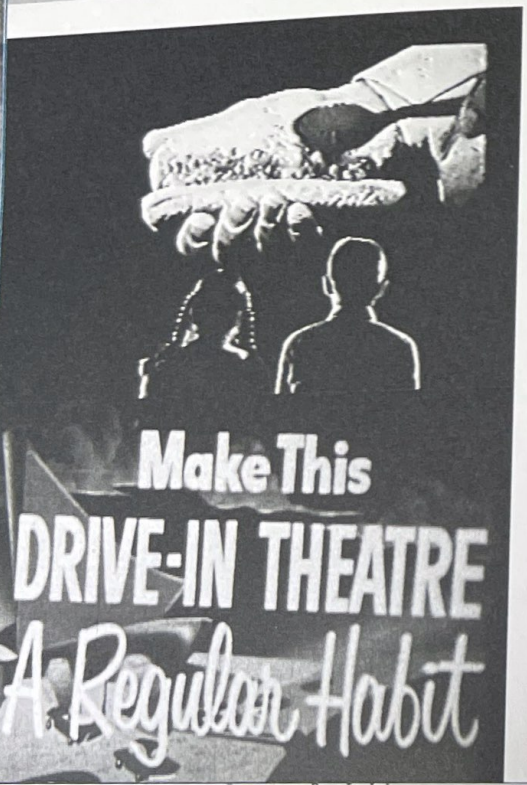
Get MORE Out of Life...
Go Out To A
MOVIE

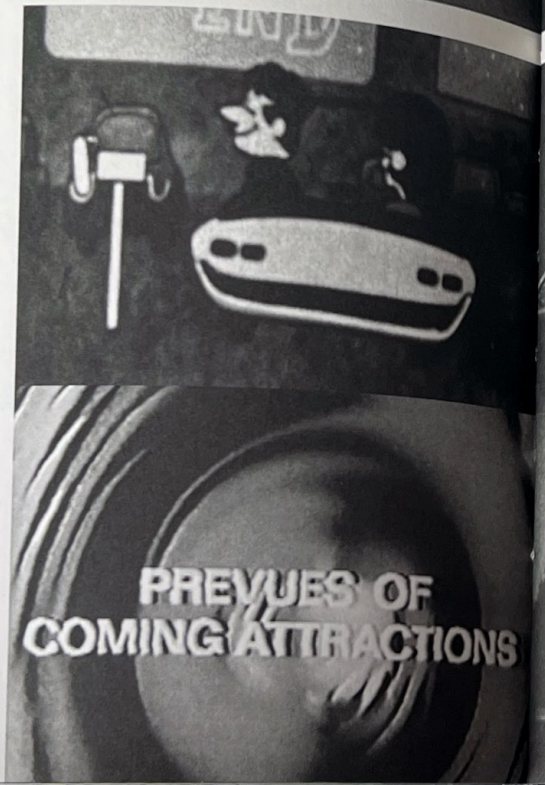
For Your Comfort and Convenience
THERE WILL BE A SHORT
INTERMISSION

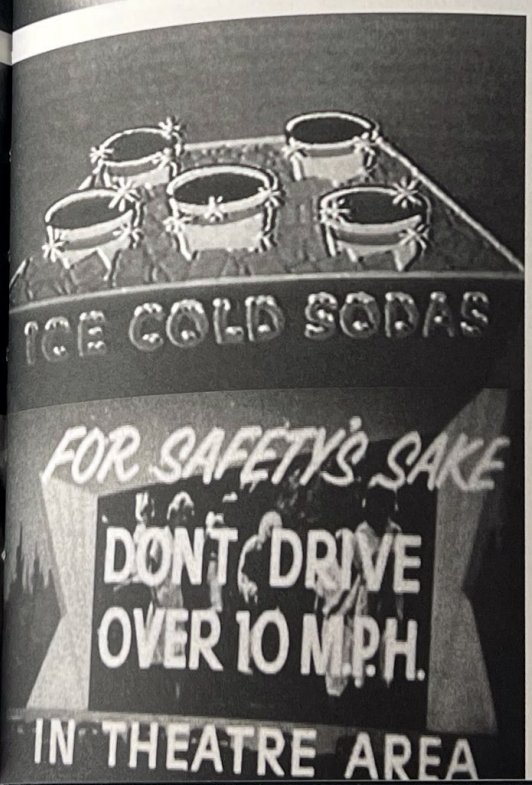
3
minutes
to go

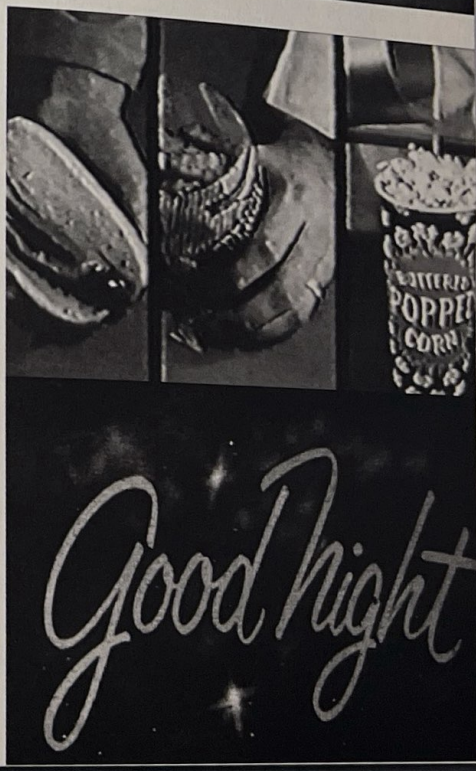

FEATURE
Presentation
Butter Cup
Popcorn

SNACK BAR


Make This
DRIVE-IN THEATRE
A Regular Habit


PREVUES OF
COMING ATTRACTIONS


ICE COLD SODAS
FOR SAFETY'S SAKE
DON'T DRIVE
OVER 10 M.P.H.
IN THEATRE AREA


BUTTERED
POPPED
CORN
Good Night

SELECTED EXHIBITIONS 1992–4

SOLO SHOWS

1992

Mentioning, **Anthony Reynolds Gallery**, London

1994

Getting to Know You, **Anthony Reynolds Gallery**, London
The Nine Collections of the Seventh Museum, **Stroom**, Den Haag
Crying, **Gallery Krinzinger**, Vienna

1

GROUP SHOWS

1992

Barclays Young Artists, **Serpentine Gallery**, London

1993

Aperto, **Venice Biennale**, Venice
(Un)Controlling, **Stedelijk Museum Bureau**, Amsterdam
Wonderful Life, **Lisson Gallery**, London
High Fidelity, **Koji Ogura Gallery**, Nagoya

1994

Andrea Rosen Gallery, New York
Le Shuttle, **Künstlerhaus Bethanien**, Berlin
WM Karaoke, **Portikus**, Frankfurt
Europa '94, Munich
Electric Ladyland, **Galerie Jousse Seguin**, Paris
Points of View, **Centre Georges Pompidou**, Paris
Use Your Allusion, **Museum of Contemporary Art**, Chicago
It's How You Play The Game, **Exit Art**, New York
Seeing the Unseen, **nvisible museum**, thirty shepardess walk, n1

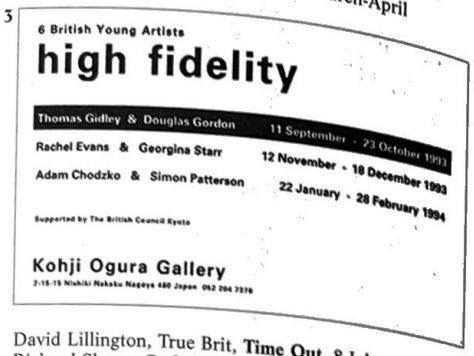
2

SELECTED PUBLICATIONS AND ARTICLES 1992–4

1993

Aperto catalogue, Venice Biennale, Venice
Dalya Alberge, **The Independent**, 27 January
Frank Whitford, Blind Man's Bluff, **The Sunday Times**, 31 January
Tim Hilton, Familiar Signs of a Misspent Youth, **The Independent on Sunday**, February
Simon Grant, Review, **City Limits**, 25 February
James Roberts, Twins Peak, **Frieze**, March-April

3


6 British Young Artists
high fidelity
Thomas Gidley & Douglas Gordon
11 September - 23 October 1993
Rachel Evans & Georgina Starr
12 November - 18 December 1993
Adam Chodzko & Simon Patterson
22 January - 28 February 1994
Supported by The British Council Kyoto
Kohji Ogura Gallery
2-15-15 Nishiki Nakaku Nagoya 460 Japan 052 204 3378

David Lillington, True Brit, **Time Out**, 8 July
Richard Shone, Gods bods and oddbods, **The Observer**, 8 August
Geraldine Norman, Creations To Turn the Critics
Purple, **The Independent**, 9 August
Tom Lubbock, **The Independent**, 10 August
Andrew Wilson, Ha Ha and Over the Limit, **Art Monthly**, September
Laura Cottingham, Wonderful Life, **Frieze**, September/October
Kunstforum International, Bd. 123
Gregor Muir, Yesterday, **Frieze**, November/December
David Alen Mellor, Wonderful Life, **Untitled**, Winter

1994

High Fidelity, Koji Ogura Gallery, Nagoya
Le Shuttle, Künstlerhaus Bethanien, Berlin
New British Art, Kunstforeningen, Copenhagen
Kodwo Eshun, The Rising Stars of '94, **i-D**, February
James Roberts, Georgina Starr, andere stemmen, **Metropolis M**, February
Dalya Alberge, Arts Centre show is not for the camera-shy, **The Independent**, 5 February
David Lillington, Georgina Starr (Review) **Time Out**, 23 February-2 March
James Roberts, The Up and Coming London Art Scene, **Bijutsu Techno**, Vol 46, No 688
Andrew Renton, Georgina Starr, **Flash Art**, June
Dominic van den Boogard, (Un) Controlling, **Flash Art**, Summer
Simon Grant, World Cup Football Karaoke, **Art Monthly**, September
Armelle Leturcq, Georgina Starr, **Blocnotes**, summer
Murphy, Williams, Starr Turn, **Vogue**, October

1 Stedelijk Museum Bureau Amsterdam, *(Un)Controlling*, exhibition booklet, 1994 **2** Invite card for *Barclays Young Artist*, **Serpentine Gallery**, London, 1993 **3** *High Fidelity* at Koji Ogura Gallery, Nagoya, 1993

SELECTED EXHIBITIONS 1995–6

SOLO SHOWS

1995

Visit To A Small Planet, **Kunstalle Zurich**, Zurich
Rooseum Centre for Contemporary Art, Sweden
The Party, **Bloom Gallery**, Amsterdam

1996

Hypnodreamdruff, Art Now, **Tate Gallery**, London
Barbara Gladstone Gallery, New York

1

2

GROUP SHOWS

1995

Hopeless, **Centre for Contemporary Art**, Glasgow
In Search of The Miraculous, **Starkman**, London
Every Time I See You, **Nicolai Wallner**, Malmo
Campo, Venice Biennale, Venice
Wild Walls, **Stedelijk Museum**, Amsterdam
Ateliers d'Artistes de La Ville de Marseilles, Marseilles
Brilliant, **Walker Arts Centre**, Minneapolis
Triosième Biennale de Lyon, Lyon
The British Art Show, Manchester, Edinburgh, Cardiff
Here and Now, **Serpentine Gallery**, London

1996

No.10, **Rhona Hoffman Gallery**, Chicago
The Cauldron, **Dean Clough, Henry Moore Institute**, Halifax
Elsewhere, **Gallery Froment Putman**, Paris
Roslyn Oxley Gallery, Sydney
Electronic Undercurrents, **Statens Museum for Kunst**, Copenhagen
Ferens Art Gallery, Hull
Fernbedienung, **Grazer Kunstverein**, Graz
Bard College, New York
Rational Behaviour, **The Tannery**, London
New Photography 12, **Museum of Modern Art**, New York
I.D, **Van Abbemuseum**, Eindhoven
Galerie Tanya Grunert, Cologne

3

Full House, **Kunstmuseum Wolfsburg**, Wolfsburg
Superstore Delux, **Up&Co**, New York
Up Close and Personal, **Philadelphia Museum of Modern Art**, Philadelphia

SELECTED PUBLICATIONS AND ARTICLES 1995–6

1995

Wild Walls, The Stedelijk Museum of Amsterdam, NL
observaties, recent acquisitions of KPN
Visit to a Small Planet, Kunsthalle Zurich
Brilliant, Walker Arts Centre, Minneapolis
The British Art Show 4, Hayward Gallery (touring)
Geraldine Norman, **The Independent on Sunday Review**, 1 January
Jane Ferguson, Starr of the Future, **The Observer Review**
Tommaso Corvi Mora, Georgina Starr, **Purple Prose**
Antonella Russo, A Body of Works, **Art Monthly**, April
Sjoukevan der Meulen, Wild Walls, **Metropolis M**, No 5
Georgina Starr, **The Observer**, Life, 10 September
Anke Bangma, Wild Walls, **Frieze**, No 25
Susan Corrigan, New Art Riot, **i-D**, December

1996

ID (exhibition catalogue), The Stedelijk Van Abbemuseum, Eindhoven, The Netherlands
The Cauldron, Henry Moore Institute, Halifax
Electronic Undercurrents, Statens Museum for Kunst, Copenhagen

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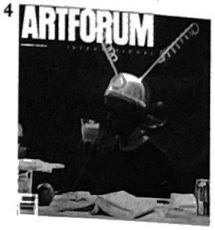

5

Robert Garnett, The British Art Show 4, **Art Monthly**
Adam Chodzko, Georgina Starr (interview), **Tate Magazine**, Spring
Heidi Reitmeier, Things You Always Wanted to Do But Were Afraid To (interview), **Woman's Art**, Jan-Febr.
Tania Guha, Weird Science, **The Face**, February
Celia Lyttelton, Artist of the Month, Georgina Starr, **Tatler**, February
David Frankel, Now you see it, now you don't, **Artforum**, October
Esther Windsor, Bright Young Thing, **Dazed and Confused**, N.17
Sarah Kent, Knowing Me Knowing You, **Time Out**, 7-14 February
Adrian Searle, **The Guardian**, 13 February
Lena Corner, Now You See Me, **The Big Issue**, 19-25 February
Richard Cork, Georgina Starr, **The Times**, 20 February
Russell Thoburn, Hypnodreamdruff, **Trash**
Armelle Leturcq, Georgina Starr, The Perfect Party, (Interview) **Blocnotes**
Peter Davies, Georgina Starr, **Flash Art**, October

6

1 *Hypnodreamdruff* at Art Now, Tate Gallery, London, 1996 **2** Kunsthalle Zurich exhibition poster, 1996 **3** *New Photography 12*, MOMA, New York, 1996 **4** *Being Blue*, Artforum, October, 1996 **5** Life magazine, The Observer, 1995 **6** *The Party* issue, Blocnotes, 1996

SELECTED EXHIBITIONS 1997–8

SOLO SHOWS

1997

Starvision, **Philippe Rizzo Gallery**, Paris, France

1998

Tuberama, **Ikon Gallery**, Birmingham, UK
Starrwood, **Galerie Brigitte Trotha**, Frankfurt, Germany

GROUP SHOWS

1997

Visit to a Small Planet, **Museum of Contemporary Art**, Los Angeles, USA
Hypermnesiac Fabulations, **The Power Plant**, Toronto, Canada

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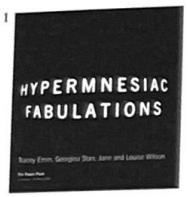


2

Ein Stück vom Himmel, **Kunsthalle Nürnberg**, Germany and **South London Gallery**, London, UK
Package Holiday, Hydra, Greece
Picture Britannica, **Museum of Contemporary Art**, Sydney, Australia
Camping, **Neuer Aachener Kunstverein**, Aachen, Germany
Tales from the City, **Stills Gallery**, Edinburgh, Scotland
Private Face-Public Space, **Gasworks**, Athens, Greece
Het Eigen Gezicht, **Museum Beelden ann Zee**, The Hague, Netherlands
7th Kwangiu Biennale, Kwangiu, Korea
Heaven, **P.S.1**, New York, USA
Screen, **Anne Faggionato**, London

1998

Malos Habtos, **Solidad Lorenzo Gallery**, Madrid, Spain
Kritical Elegance, **Museum Dhont Dhaenens**, Deurle
Here to Stay, **Arts Council Collection**, UK
New British Video Programme, **Museum of Modern Art**, New York, USA
Real Life, New British Art (trav. exh.), Japan
I'm Still in Love With You, **The Women's 20th Century Club**, Los Angeles, USA
UK Maximum Diversity, **Galerie Krinzinger**, Bregenz and Vienna, Austria
A Night With Pony, **Halle für Kunst**, Lüneburg, Germany
Beige and Sneakers, **Büro Friedrich**, Berlin, Germany
Infra-Slim, **The Soros Centre of Contemporary Art**, Kiev
English Rose, **Ginza Art Space**, Tokyo, Japan
Made in London, **Museo de Electricidade**, Lisbon, Portugal
Family, **Inverleith House**, Edinburgh, Scotland

SELECTED PUBLICATIONS AND ARTICLES 1997–8

1997

Hypermnesiac Fabulations, (exhibition catalogue), The Power Plant, Toronto, Canada
Starvision (publish. Anthony Reynolds and Philippe Rizzo)
Ein Stück vom Himmel, Kunsthalle Nürnberg, Germany and South London Gallery, London
Picture Britannica, Museum of Contemporary Art, Sydney
Tales from the City, Stills Gallery, Edinburgh
Private Face-Urban Space, Gasworks, Athens
Het Eigen Gezicht, Museum Beelden ann Zee, The Hague

3

4

Georgina Starr East Side Story, **Time Out**, 9-16 April
Georgina Starr, **Kunstbeeld**
Ralf Beil, Generation Y, **Neue Zürcher Zeitung**, 3-4 May
Sarkyneen, Sydamen Kuvia, **SK**, 2 August
Arja Maunusksela, Omni nukkuu kuolon unta, **HS**, 20 August
The British Pack, **Elle**, October

1998

Georgina Starr, Ikon Gallery, UK
Kritische Elegantie, Museum Dhondt-Dhaenens, Deurle, Belgium
I'm Still in Love with You (cur. Steven Hull) CD, book and pink vinyl LP
Malos Habtos, Solidad Lorenzo Gallery, Madrid
Real Life, New British Art (touring exhibition) Japan
Terry Grimley, Tales of Strangers on a Train, **The Birmingham Post**, 21 March
Adrian Searle, And Now for Something Totally Mindless, **The Guardian**, 31 March
Sandra Danicke, **Bauchwehsüss**, Georgina Starrs Kunstwelt, **Frankfurter Rundschau**, 19 September
Elisabeth Mahony, In Every Home a Headache, **The Independent**, 22 December

5

6

7

1 *Hypermnesiac Fabulation* catalogue, The Power Plant, Toronto, 1997 **2** ***Ein Stuck vom Himmel*** **invite card, Kunsthalle Nürnberg, 1997**
3 *Starvision* comic book, 1997 **4** *Starrwood* invite card, Brigitte Trotha Gallery, Frankfurt, 1998 **5** ***Georgina Starr*****, Ikon catalogue, 1998**
6 *A Night with Pony* invite card, Halle für Kunst, Lüneburg, 1998 **7** ***Infra-Slim*** **exhibition poster, The Soros Centre of Contemporary Art, Kiev, 1998**

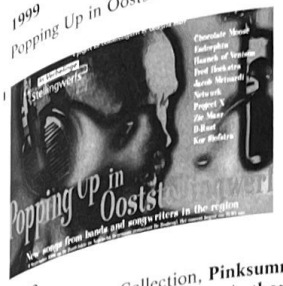
SELECTED EXHIBITIONS 1999–00

SOLO SHOWS

1999

Popping Up in Ooststellingwerf, Friesland, Netherlands

1



2000

The Bunny Lake Collection, **Pinksummer**, Genova, Italy
The Bunny Lakes are Coming, **Anthony Reynolds Gallery**, London

GROUP SHOWS

1999

2

Sweetie, **The British School of Rome**, Rome, Italy
Visions of the Body: Fashion or Invisible Corset, **Museum of Modern Art, Kyoto** and **Museum of Contemporary Art, Tokyo**, Japan
Natural Reality, **Ludwig Forum**, Aachen, Germany
Ainsi de Suite 3, **Centre Regional d'Art Contemporain**, Sete, France
Act 1. Scenography and the Visual Arts, **Kunstforeningen**, Copenhagen, Denmark
Dial M for..., **Munich Kunstverein**, Munich, Germany
Hypertronix, **Espace d'Art Castellon**, Spain
Festival Riccione TTV, Riccione, Italy
Landscape Memories, **Rosamund Felsen Gallery**, Los Angeles, USA
Out of Site, **Büro Friedrich**, Berlin, Germany
The Degree Show, Leeds 13, **Leeds University**, UK
The Order of Things, **Ramapo college**, New Jersey, USA
Self Portrait, **Mercer Union**, Toronto, USA
Make/Believe, **The Fabric Workshop**, Philadelphia, USA

2000

Presumes Innocent, **CapMusée d'Art Contemporain**, Bordeaux, France
Video Vibe, Art and Music in the UK, **British School of Rome**, Italy
Diary (cur. Margot Heller), **Cornerhouse**, Manchester, UK
Strange Paradises, **Casino Luxembourg**, Luxembourg
Doppelgänger, **Shed in Eisenwerk**, Frauenfeld, Germany
On the Edge of the Western World (trav. exh.), **Yerba Buena Centre for the Arts**, San Francisco, USA
Anyone Could Be Anyone Else in Most Ways, **Galerie Brigitte Trotha**, Frankfurt, Germany

SELECTED PUBLICATIONS AND ARTICLES 1999–00

1999

Dial M for... (exhibition catalogue) Kunstverein Munich, Germany
Art at the Turn of the Millennium, Taschen
In Verberlinge, Friesland, Holland
Visions of The Body : Fashion or Invisible Corset, Museum of Modern Art, Kyoto and Museum of Contemporary Art, Tokyo
Unity of Man and Nature, Ludwig Forum, Aachen
Scenography and the Visual Arts, Act I, Kunstforeiningen, Copenhagen
Hypertronix, Espace d'Art Castellon, Spain
Verena Kuni, Georgina Starr, **Frieze**, Jan-Febr. (ill.)
Renate Puvogel, Georgina Starr 'Starrwood', **Kunstforum**, Jan.-Febr.
El espai d'Art – inaugura 'Hypertronix, una apuesta por el arte juvenil', **Communidad Valenciana**, 29 July (ill. front cover)
Alix Sharkey, Artful rockers, **ES Magazine**, 6 August

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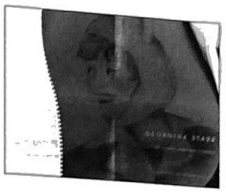

2000

Strange Paradises, Casino Luxembourg, Luxembourg
Presumes Innocent (exhibition catalogue) CapMusée d'Art Contemporain, Bordeaux
Video Vibe, British School of Rome, Italy
Diary, Cornerhouse Manchester
Martin Coomer, Review, **Time Out**
Fisun Güner, Review, **What's On**
Maurizio Sciaccaluga, **miti televisivi di Georgina Starr**, Arte video

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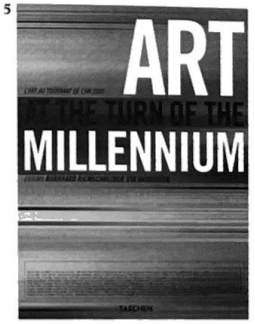

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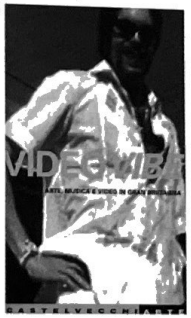

1 *Popping Up in Ooststellingwerf* concert flyer, 1999 **2** ***The Bunny Lake Collection*** **invite, Pinksummer, Genova, 2000** **3** ***Dick Donkeys Dawn*****,** ES magazine, 1999 **4** *The Bunny Lakes are Coming* invite, Anthony Reynolds Gallery, 2000 **5** ***Art at the Turn of the Millennium*****, Taschen, 2000**
6 *Videovibe* catalogue, British School of Rome, 1999

SELECTED EXHIBITIONS 2001

SOLO SHOWS

2001

Bunny Lake Drive-In, **Städtische Ausstellunghalle am Hawerkamp**, Münster, Germany

GROUP SHOWS

2001

In Fumo (cur. Giacinto Di Pietrantonio), **Galleria d'Arte Moderna e Contemporanea**, Bergamo, Italy
Il dono, offerta ospitalita insidia, **Palazzo delle Papesse**, Centro d'Arte Contemporanea, Siena, Italy
Echo's Laughter, **Centre d'Art Contemporain**, Geneva, Switzerland
Melancholy (cur. Godfrey Worsdale), **Southampton City Art Gallery**, Southampton, UK
La Biennale di Venezia, 49th Esposizione Internationale d'Arte, Plateau of Human Mankind (cur. Harald Szeemann), Venice, Italy
A Table Placed Perfectly in the Way (cur. Jack Jaeger), **Galerie van Gelder**, Amsterdam, Netherlands
Angst, **Keunstwurk**, Leeuwarden, The Netherlands

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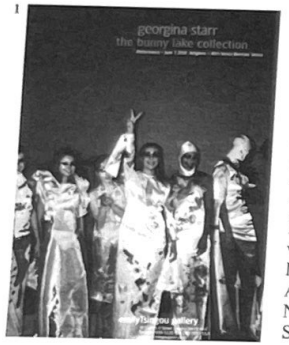


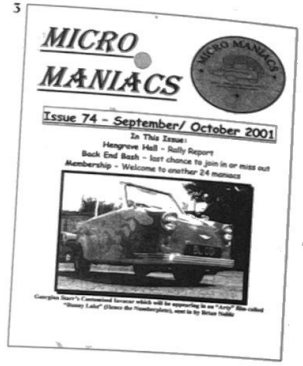
Song Poems (cur. Steven Hull), **Cohan Leslie and Browne**, New York, USA
Music and Art; Rock, Pop and Techno, **Museum of Contemporary Art**, Sydney, Australia
Tokyo TV, **Palais de Tokyo**, Paris, France
Dai, dai, dai, where do we go from here?, **Montevideo**, Amsterdam, The Netherlands
Science et cité, La verité est ailleurs, **Centre pour l'image contemporaine**, Saint-Gervais, Geneva, Switzerland

SELECTED PUBLICATIONS AND ARTICLES 2001

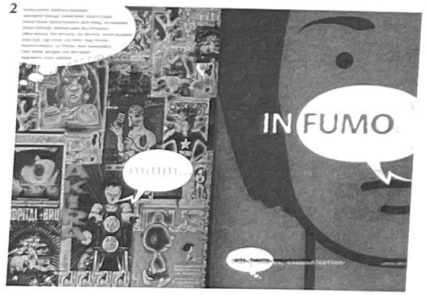
2001

La Carne, La Morte, Il Diavolo (exhibition catalogue), Stichting Keunstwurk, Leeuwarden, The Netherlands
La Biennale di Venezia, 49th Esposizione Internationale d'Arte, Plateau of Human Mankind (cur. Harald Szeemann), Venice, Italy
Song Poems compilation CD and book, LA
Il dono (exhibition catalogue), Palazzo delle Papesse, Siena, Italy
In fumo (exhibition catalogue), Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy
Music and Art; Rock, Pop and Techno; Museum of Contemporary Art, Sydney
The Venice Biennale, Very Moving, **The Art Newspaper**, July/August
Dorothee Baer-Bogenschutz, Autokino: Georgina Starr, **Kunstzeitung**, September
Jo Craven, Venice, vidi, vici, **Tatler**, September
49th Venice Biennale, Take Your Trainers, **The Economist**, 23rd June
Louisa Buck, Georgina Starr changes galleries and stages a catwalk massacre, **The Art Newspaper**, June
The Bunnylakemobile, **Micromaniacs**, issue 74 (cover ill.)
Petra Schroeck, Georgina Starr, The Bunny Lakes are Coming, **Eikon**, issue No. 34
Marta Massaioli, Interview with Georgina Starr, **Crudelia Magazine**
David Beech, Review, The Bunny Lakes Are Coming, **Art Monthly**
Mark Beesley, The Bunny Lakes are Coming, **Untitled**
Cedar Lewisohn, Finely-tuned signatures, **graphotism**
Profile, **Vogue Australia**, April

3


MICRO MANIACS
Issue 74 - September/ October 2001
In This Issue:
Hexgrove Hell - Rally Report
Back End Bash - last chance to join in or miss out
Membership - Welcome to another 24 maniacs

2



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1 *The Bunny Lake Collection* ad, 2001 2 *In Fumo* catalogue, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy, 2001 3 *The Bunny Lakemobile*, Micromaniacs magazine, Issue 74, 2001 4 *The Bunny Lake Collection*, Eikon magazine, Issue 34, 2001

ARTISTS BOOKS AND EDITIONS

The Static Steps, artist book, 1992, 19pp
Whistle, vinyl record, 1992
Mentioning, book and cassette, published by Anthony Reynolds, 1993, 20pp
So I Said, artists book, 1993, 18pp
Erik, tapes, postcards and videos, 1993
The Nine Collections of the Seventh Museum, artist booklet, 1995, 25pp
Starvision, published by Anthony Reynolds and Philippe Rizzo, 1997, 20pp
Tuberama, CD, published by Ikon Gallery, 1997
We Love You, compilation CD, Candy Records, 1998
PONY, CD (with Oliver Hangl), Stable Records, 1998
Dick Donkey's Dawn, CD (with Sean Dower and Oliver Hangl), 1999
Popping Up in Ooststellingwerf, CD, Marista Records, The Netherlands, 1999
The Bunny Lakes *(Misty Roses/Bright Eyes)*, white vinyl record, 2000
Stinkgroove (with Sean Dower) for Song Poems CD, 2001

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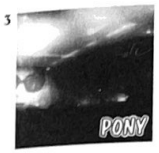

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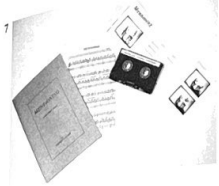

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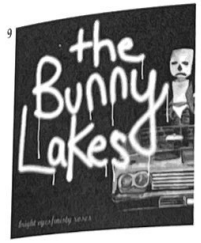

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1 *Erik* CD 2 *Tuberama* CD 3 *PONY* CD 4 *Popping Up in Ooststellingwerf* CD 5 *Dick Donkey's Dawn* CD 6 *Stinkgroove* CD 7 *Mentioning* cassette, musical score and book 8 *Whistle* record 9/10 *The Bunny Lakes* record (back and front) 11 *Bobby Bunny Buffer* video titles

THE BUNNY LAKE VIDEOS

The Bunny Lakes are Coming, 2000
Video transferred to DVD
3 minutes
Director/Camera: Georgina Starr
Misty Roses sung by Ben Walford
Sound produced and recorded by Mike Reynolds at Soundhouse, London
Edited by Georgina Starr

The Bunny Lake Collection, 2001
Video transferred to DVD
12 minutes
Director/Camera: Georgina Starr
Dressmaking: Van Quan
Dress Design: Georgina Starr
Sequinning: Denys Dean
Make-up: Isolina Maranzano
Edited by Georgina Starr

Stevie's Eye, 2001
16mm and video transferred to DVD
5 minutes
Edited by Georgina Starr
Bright Eyes sung by Ben Walford
Recorded by Mike Reynolds at Soundhouse, London

Bunny Lake Drive-In, 2001
Video transferred to DVD
9 minutes
Director/Camera: Georgina Starr
Lighting: Flemming Jetmar
2nd Camera: Suzanne Dietz
Production Manager: Marlene S. Rasmussen
3rd Camera: Lisa Mills
Set Dresser: Lene Anderson
Edited by Georgina Starr

Bobby Bunny Buffer, 2001
16mm transferred to DVD
3 minutes
Director: Georgina Starr
Director of Photography: Flemming Jetmar
Focus Puller/Loader: Steen Brix
Camera Assistant: Andy Furnlaux
Production Manager: Marlene S. Rasmussen
Key Gaffer: Simon Owen
Gaffer Assistant: Andy Furnlaux
Key Grip: Taron Allison
Post-Production by Sohorunner Ltd
Edited with Carel Neil at MacMillion
On Sony XPRI
Titles by Mark Dodwell

11

The Bunny Lakes
Georgina Starr
published in London in 2002
Gallery
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SW1Y 4AA
0044 (0)20 7839 5320
0044 (0)20 7839 5321
mitsingougallery.com

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Book designed by Georgina Starr and Joe Ewart
(at Society).

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LEFT *Bunny Lake Drive-In*, video still (2001)

The Bunny
Jane Bhoyroo, Casino Luxe
Anthony Reynolds, Michael Reynolds, The Fraüenfeld Girls (Nalan Oz, Corinne Tnason, Lucia Vieria, Lena Enz, Salome Belz, Simone Guggenbuhler and Andrea Widler) and Ben Walford.

The Bunny Lake Collection:
Chiara Bacci, Gianluca Bellantone, Tommaso Bordonasco, Mara Cattalini, Anne Sofie Christensen, Jonathan Ciccarelli, Juan Corchete-Canavan, Denys Dean, Elise and Danniella, Annet Gelink, Georgina Hope, Arianna Ilardi, Isolina Maranzano, Elizabetta Marino, Emma Molony, Laura Monti, Veronica Monteverde, Rayna Nadeem, Paolo Palmieri, Stefano Pieri, Pinksummer (Antonella Berruti and Francesca Pennone), Sara Pirami, Van Quan, Elena Rizzardo, Arianna Robuffo, Francesca Rosi, Silvia Tazzieri and Camilla Toneatto.

The Bunny Lakemobile:
Brian Noble, Julian Nowill and Rick Edwards (at Tritech).

Bunny Lake Drive-In:
Alice and Amos (and their Mini), Lene Anderson, The British Council, Juan Corchete-Canavan, Sofie Dauvois, Suzanna Dietz,Verena Jabs, Krackers Kids (Daniella, Hope, Joseph, Steven, and Suma), Lisa Mills, The London Institute, Nick Morley, Rayna Nadeem, Aki Nagami, Rachel Ortas, Van Quan, Liz Ridley, Städtische Ausstellungshalle Munster (Gail Kirkpatrick and Christian Geibler), Mario Schruff, Tør Sorenson, Graham Sutton, Kathy Temin and Takako Yamamoto.

Bobby Bunny Buffer:
Taron Allison, Steen Brix, Delfina Studio Trust, Mark Dodwell, Andy Furneaux, David Gilmour, Graham Harrigan, Carel Neil (at MacMillion), Simon Owen, Sohorunner Ltd and Stu White.

The Book:
Dave Beech, Joe Ewart, Filip Luyckx and Philip Monk.

And a **VERY VERY** special thanks for everything to: Flemming Jetmar, Johanna Langen, Paul Noble, Marlene Schiott-Rasmussen and Emily Tsingou.

ISBN 0-9532458-1-0

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